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CATALOGING MUSICAL MOVING IMAGE MATERIAL

Edited by
Lowell E. Ashley

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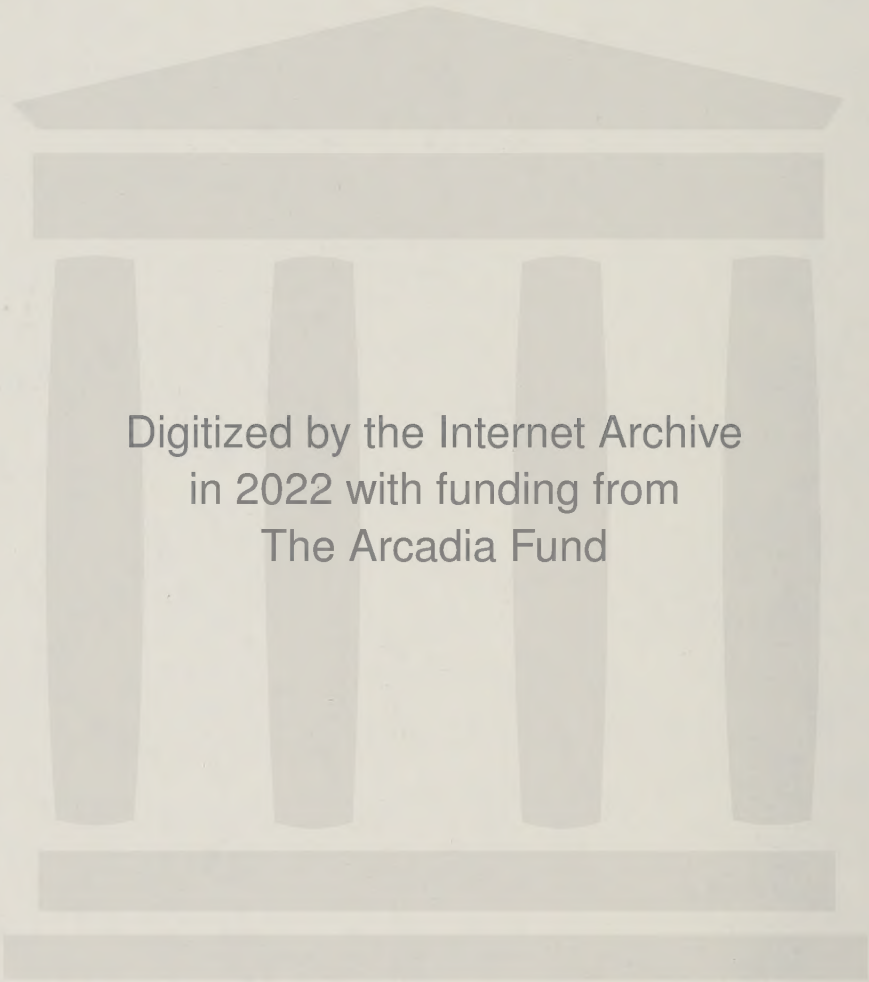
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CATALOGING MUSICAL MOVING IMAGE MATERIAL

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CATALOGING MUSICAL MOVING IMAGE MATERIAL

A guide to the bibliographic control of Videorecordings and films of musical performances and other music-related moving image material

With examples in MARC format

Prepared by
THE WORKING GROUP ON BIBILIOGRAPHIC CONTROL OF MUSIC VIDEO MATERIAL
Bibliographic Control Committee
Music Library Association

Edited by
Lowell E. Ashley

THE ARTHUR FRIEDHEIM LIBRARY
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Music Library Association
Canton, Massachusetts

1996

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CONTENTS

Members of the Working Group . . . . . p. vii

Foreword . . . . . p. ix

Preface . . . . . p. xi

Introduction . . . . . p. xiii

I. **DESCRIPTION** . . . . . p. 1

Descriptive Cataloging Standards . . . . . p. 1

Application of AACR2 . . . . . p. 2

II. **CHOICE OF ACCESS POINTS** . . . . . p. 3

Descriptive Cataloging Standards . . . . . p. 3

Application of AACR2 . . . . . p. 3

Choice of Entry . . . . . p. 3

Operas, Musicals, Ballets . . . . . p. 6
Concert and Recital Performances . . . . . p. 6
Collections . . . . . p. 7
Interviews . . . . . p. 8
Documentaries . . . . . p. 8
Motion Pictures with Notable Scores . . . . . p. 9
Biographical Works . . . . . p. 9
Music Videos . . . . . p. 10
Instructional Materials, Lectures, Master Classes, Lecture Recitals, Conferences . . . . . p. 10
Ethnographic Materials . . . . . p. 12
Television Programs . . . . . p. 12

Added Entries . . . . . p. 13

III. SUBJECT HEADINGS . . . . . p. 15

Subject Heading Systems and Related Materials . . . . . p. 15

Subject Access for Musical Moving Image Materials . . . . . p. 16

Library of Congress Subject Headings . . . . . p. 17
Moving Image Materials: Genre Terms . . . . . p. 18
Guidelines on Subject Access to Individual Works of Fiction, Drama, etc. . . . . . p. 19
Ethnographic Materials . . . . . p. 19

IV. CLASSIFICATION . . . . . p. 21

Classification Systems and Related Materials . . . . . p. 21

Classification of Musical Moving Image Materials . . . . . p. 22

Appendix A: Examples of MARC Formatted Records . . . . p. 25

Appendix B: Bibliography of Guidebooks and Manuals for Cataloging Music Materials, Audiovisual Materials (General), and Films/Videorecordings . . . . . p. 99

Appendix C: Bibliography of General Reference Resources for Cataloging Ethnographic Materials . . . . . p. 101

List of Examples . . . . . p. 103

Rule Index . . . . . p. 105

Topical Index . . . . . p. 107

MEMBERS OF THE WORKING GROUP

Lowell E. Ashley, Chair
Virginia Polytechnic Institute & State University
(1991-1995)

David L. Brown
Rodgers & Hammerstein Archives of Recorded Sound
The New York Public Library
(1991-1995)

Charles R. Croissant
University of North Carolina at Chapel Hill
(1991-1993)

Grace Fitzgerald
University of Iowa
(1991-1995)

David H. Thomas
(1991-1995)

FOREWORD

In 1991, the Music Library Association's Bibliographic Control Committee (BCC) formed a Working Group on the Bibliographic Control of Music Video Material and charged that group, in part, to draft a guide to the cataloging of music-related video material. The draft guide, which the Working Group first produced in late 1992, has since undergone five major revisions and two rounds of external review. *Cataloging Musical Moving Image Material* thus represents the culmination of four years of work by a group of MLA members who have demonstrated their ongoing dedication to providing guidance for all those who catalog this type of material. It is my great pleasure to see this work's publication as an MLA Technical Report!

In addition to the task of preparing this publication, BCC also charged the "Video Working Group" to: "... articulate problems or other areas of concern and recommend strategies to address them within cataloging practice or through standards revision." Early on in the Working Group's efforts, it appeared that this second part of the group's charge might overshadow and ultimately jeopardize the usefulness of the cataloging guide, as the issue of choice of main entry for music-related video materials began to dominate discussions at the Working Group's annual meetings and, via MLA-L, the Music Library Association's electronic discussion list. It became apparent during these discussions that a significant number of MLA members would like to enter video materials which include pre-existing musical works under rules similar to those for sound recordings (AACR2* 21.23), thus allowing for entry under composer or principal performer.

Disagreements regarding main entry centered not only on what various people thought that the descriptive cataloging rules *should* say, but also on what in fact they currently *do* prescribe. Can AACR2 currently be interpreted as allowing (or even prescribing!) main entry under a personal name for videos of one or more pre-existing musical compositions? If so, this has significant implications for the cataloging of videos of *all* pre-existing "works realized through performance" (e.g., plays, operas, musicals, ballets, etc). Thus, the problem (if there is one) extends well beyond the domain of music cataloging.

In 1993, the Bibliographic Control Committee directed the Working Group to solicit feedback on both the cataloging guide and the main entry dilemma from colleagues in other professional organizations, such as the Online Audiovisual Catalogers' Cataloging Policy Committee (CAPC), the American Library Association/ALCTS Audiovisual

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*The acronym AACR2 is used throughout this document to refer to: Michael Gorman and Paul W. Winkler, eds., *Anglo-American Cataloguing Rules*, 2d ed., 1988 revision (Chicago: American Library Association, 1988), with *Amendments 1993*.

Committee, and the Association of Moving Image Archivists's Documentation Committee Standards Subcommittee. Members of ALA's Committee on Cataloging: Description and Access (CC:DA) were also queried for initial reactions to this possible problem with AACR2 regarding main entry. Initial feedback indicated that most of those who responded felt that AACR2 currently prescribes entry under title for the types of videos in question. However, there was also acknowledgment, from CC:DA members as well as from others, that AACR2 may indeed be ambiguous regarding choice of main entry for some moving image materials.

Because the Library of Congress is not currently taking a leading role in cataloging moving image materials, and because the preliminary response from CC:DA to the question "is there a problem with AACR2?" was somewhat positive, BCC decided to formally direct the question to CC:DA, rather than to the Library of Congress for a Rule Interpretation. Position papers were solicited from two members of the BCC Video Working Group, Grace Fitzgerald and David H. Thomas, who wrote on two opposing viewpoints to stimulate further discussion of the issue.** At its June 1995 meetings in Chicago, CC:DA considered these two discussion papers, and moved to create two task forces to address the issue: one to develop a statement on what AACR2 currently says on the topic; the other to examine the choice of entry for works created for and through performance from a broader perspective and address possible deficiencies in the rules.

While the issue of main entry thus has not been resolved as of this writing, we feel that the time has now come for the publication of this cataloging guide, and hope that it proves useful to catalogers in providing bibliographic control for these materials. I would particularly like to thank Lowell Ashley for his tireless efforts over the last four years in seeing this project through to publication, and to keeping discussions in the Working Group on track. My thanks also to the other members of the Group for their participation in the creation of the Guide, and for their intellectual input into the main entry discussions. The Music Library Association welcomes comments from users of this publication, so that suggestions may be considered for inclusion in future editions.

Jennifer Bowen, Chair
Music Library Association Bibliographic Control Committee

**These provocative discussion papers are currently available via the *MLA Clearinghouse* on the World Wide Web at http://www.music.indiana.edu/tech_s/mla/gf.dt.

PREFACE

The music cataloging community has viewed with increasing concern the divergent cataloging practices evident in the cataloging of musical moving image material, particularly videorecordings and films of musical performances. These inconsistencies have emerged because of the advent of commercial distribution of videorecordings that are now being acquired and cataloged at many diverse libraries, because of the difficulties catalogers have in applying cataloging rules to these materials, because of disagreements about what the rules seem to prescribe, and because of the lack of national, authoritative guidance to settle questions of rule interpretation that arise. In the preparation of this guide and through its subsequent review by others, we tried to arrive at acceptable cataloging practices that would both conform with basic principles embodied in the *Anglo-American Cataloguing Rules*, second edition, 1988 revision, and meet the approval of catalogers and users of these materials. It gradually became apparent that this was a difficult goal we could not achieve in all areas. Any substantive new initiatives in cataloging practice would have to be dealt with in another arena.

There remains much disagreement and dissatisfaction about the choice of entry for musical performances in moving image media. Some controversy has also arisen about the choice of entry for dramatic performances. We have endeavored to have this guide reflect a conservative interpretation of current standards—a description of cataloging practice that most catalogers would consider to be in conformity with the rules as they are—even though we recognize that these standards in some cases result in bibliographic records that some regard with great disapproval. The great majority of cataloging issues we discuss caused little controversy and debate among the compilers and reviewers of the guide, and we hope that this constructive work will not be overshadowed by the matter that remains in dispute. While we offer guidance that could lead to more uniform practice for cataloging musical moving image materials, no official status is claimed for the opinions and suggestions in this guide.

An extraordinary amount of review and consultation has accompanied the development of this guide, and we wish to thank all of those who have reviewed the successive drafts for their comments and suggestions. In particular, we are indebted to Mary Russell Bucknum and Marsha Maguire for their advice on ethnographic materials; Molly Brennan, Patsy Dunham, Judy S. Hill, Ralph Papakhian, Glenn Patton, Clara Stanley, and Jim Wright for contributing or assisting with cataloging examples; Jean Weihs, for her comments and encouragement; the Online Audiovisual Catalogers Cataloging Policy Committee, chaired by Richard Harwood; The American Library Association Audiovisual Committee, chaired by Joan Swanekamp, Eric Childress, and Sheila Smyth; and the Cataloging and Documentation Committee Standards Subcommittee of the Association of Moving Image Archivists, chaired by Martha Yee.

The generous support of the University Libraries of Virginia Polytechnic Institute and State University in furtherance of this project is gratefully acknowledged. Special thanks go to Karen Little who prepared the index to the guide. Finally, we thank the Music Library Association and the members of the MLA Bibliographic Control Committee, chaired by Brad Young and Jennifer Bowen, for their guidance, assistance, and willingness to support this undertaking.

Lowell E. Ashley, Chair
Working Group on Bibliographic Control of Music Video Material
Blacksburg, Virginia, October, 1995

INTRODUCTION

This guide has been prepared as an aid to catalogers of videorecordings and films of musical performances and videorecordings and films which have musical performances as an important part of their content. It is also intended to provide guidance on the cataloging of videorecordings and films which deal with musical topics. The guide should be of particular interest to catalogers in music libraries and other institutions that maintain large music collections; however, catalogers who catalog such materials infrequently may also find it helpful. The guide does not deal with the cataloging of archival collections and is thus relevant primarily to published materials; nevertheless, it may be useful in cataloging some unpublished items, such as locally made videorecordings of recitals. References to resources for cataloging archival videorecordings and films are provided.

This guide will address the descriptive cataloging of videorecordings and films within the context of *Anglo-American Cataloguing Rules*, second edition, 1988 revision, with the 1993 amendments (AACR2); *Library of Congress Rule Interpretations* (LCRIs); and *Music Cataloging Decisions* (MCDs) of the Library of Congress Special Materials Cataloging Division, Music Section. Chapter 7 of AACR2, "Motion Pictures and Videorecordings," and Chapter 1, "General Rules for Description," constitute a primary standard for the description of moving image material. AACR2 has been adopted as the U.S. national standard for descriptive cataloging (supplemented by LCRIs) and is used in most English-speaking countries throughout the world. Subject analysis and classification are addressed primarily in terms of *Library of Congress Subject Headings* and *Library of Congress Classification*, but other possibilities for subject analysis and classification are considered.

Other guides are available which deal with the cataloging of videorecordings and films in general. Guides are also available which cover the formation of headings and uniform titles for music. (See Appendix B for a list of guidebooks.) This guide will confine most of its recommendations to those aspects of cataloging which relate to the special nature of musical moving image material.

No attempt is made to offer any thorough treatment of MARC (MAchine Readable Cataloging) tagging questions; however, some recommendations may be given where warranted. The USMARC standard was developed for use in the United States, and it has also been adopted by other countries; however, some countries have developed their own national variants. The U.S. and Canadian national standards for coding machine-readable bibliographic records are:

USMARC Format for Bibliographic Data: Including Guidelines for Content Designation. 1994 ed. Prepared by Network Development and MARC Standards Office. 2 vols. Washington : Cataloging Distribution Service, Library of Congress, 1994- . Loose-leaf.

Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, 1994- . Quarterly CD-ROM.

Canadian MARC Communication Format for Bibliographic Data. Ottawa: Canadian MARC Office, 1994- . Loose-leaf.

Listed below are specific types of musical moving image materials which were considered in the preparation of this guide.

- Videorecordings and films of staged or dramatic musical works such as operas, musicals, and ballets.
- Videorecordings and films of concert and recital performances by soloists, ensembles, or large performing groups.
- Videorecordings and films of interviews of musicians.
- Documentaries involving musical personalities and musical topics.
- Motion pictures which have notable musical scores.
- Biographical films of musicians and feature films based on the lives of musicians.
- Music videos: primarily popular (usually rock) music performances with elaborate visuals.
- Instructional materials, lectures, conferences, lecture recitals, and master classes presented on videorecordings and films.
- Videorecordings and films which document or discuss the music of particular ethnic, cultural, or religious groups. Also videorecordings and films of ceremonies, rituals, and other activities which have significant musical content.
- Videorecordings of television programs that fit into any of the above categories.

I

DESCRIPTION

Descriptive Cataloging Standards

British Film Institute. *Rules for Use in the Cataloguing Department of the National Film Archive*. 5th rev. ed. London: British Film Institute, 1960.

Gamble, Betsy, ed. *Music Cataloging Decisions: as Issued by the Music Section, Special Materials Cataloging Division, Library of Congress in the Music Cataloging Bulletin through December 1991*. Canton, MA: Music Library Association, 1992. (MCDs).

MCDs are also published in the ***Music Cataloging Bulletin.*** Ann Arbor, Mich.: Music Library Association, 1970- . Monthly. Beginning with no. 61, summer 1993, new and revised MCDs are published in the ***Cataloging Service Bulletin.*** Washington, D.C.: Library of Congress, 1978- . Quarterly. Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, 1994- . Quarterly CD-ROM.

Gorman, Michael, and Paul W. Winkler, eds. *Anglo-American Cataloguing Rules*. 2d ed., 1988 revision. Chicago: American Library Association, 1988. With ***Amendments 1993.*** (AACR2).

Harrison, Harriet, comp. *The FIAF Cataloguing Rules for Film Archives*. Film, Television, Sound Archive Series, vol. 1. Munich: K. G. Saur, 1991.

Library of Congress Rule Interpretations. 2d ed. 2 vols. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1989- . Loose-leaf. (LCRIs).

LCRIs are also published in the ***Cataloging Service Bulletin.*** Washington, D.C.: Library of Congress, 1978- . Quarterly. Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, 1994- . Quarterly CD-ROM.

White-Hensen, Wendy, comp. *Archival Moving Image Materials: a Cataloging Manual*. Washington, D.C.: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, 1984. (AMIM).

Application of AACR2

In its introduction to Part I, AACR2 explicitly recognizes that for some special materials it may be necessary to consult several chapters in Part I; however, it unequivocally states that the starting point is always the chapter dealing with the physical class of materials to which the item in hand belongs. Thus, it may be necessary to consult Chapters 5 and 6 as well as Chapters 7 and 1 in preparing bibliographic descriptions of videorecordings and films of musical performances. The following instructions are intended to give detailed guidance on how and under what circumstances Chapters 5 and 6, along with their LCRIs and MCDs, might be applied to supplement the basic directions given in Chapters 7 and 1 for the description of videorecordings and films of musical performances.

Follow the instructions in AACR2 5.1B1, 5.1B2, 5.1D1, and 5.1E1 (with related LCRIs and MCDs) in transcribing the titles of videorecordings and films which are the titles of the musical compositions whose performances are recorded or filmed. For videorecordings and films of musical performances, consider the following persons named in the chief source to have a "major role" in the context of AACR2 7.1F1 and transcribe statements of responsibility naming them, along with other statements prescribed by 7.1F1 and its LCRI, in the title and statement of responsibility area: composers, lyricists, librettists, and choreographers (for fully choreographed performances, such as ballets). Statements relating to performers found in the chief source of information may be transcribed in area one if they are considered to be sufficiently important under LCRI 7.1F1. The criteria given in AACR2 6.1F1 may help the cataloger to decide which performers to record: the participation of the person(s) or body (bodies) named must go beyond performance, execution, or interpretation of the work performed.

Follow AACR2 6.7B6 (with MCD) in formulating the note naming the musicians (singers, instrumentalists, performing groups, and conductors) in a videorecording or film presenting or featuring a musical performance or performances, and generally use the 511 field in MARC records for this data even if some of the musicians seldom or never appear onscreen (as in an opera). Use the 508 credits field to give notes on other offscreen participants in a production. In some cases where none of the musicians in a musical production appears onscreen prominently, if at all, (as in a feature film using an entire musical work or works as a sound track) a clearer presentation of the participants may be achieved by naming the musicians in the 508 credits field.

A summary note for films and videorecordings of musical performances should be made based on the catalogers judgment case by case in accordance with the nature of the item cataloged and the policy of the cataloging agency. Many catalogers would not find it particularly useful or necessary to provide a summary note as a matter of routine for every videorecording or film of a musical performance.

II

CHOICE OF ACCESS POINTS

Descriptive Cataloging Standards

Applicable standards are the same as given in Chapter I, above.

Application of AACR2

Formation of headings, uniform titles, and references are governed by Part II, Chapters 21-26, of AACR2, along with related LCRIs and MCDs. The following guidelines will deal primarily with the application of Chapter 21 of AACR2, "Choice of Access Points," since Chapter 21, and, to a lesser extent, Chapter 25, are the only chapters in Part II which need to be addressed from the standpoint of moving image media in particular. Other guides and the standards themselves may be consulted for questions relating to the formation of headings, uniform titles, references, and MARC coding.

Choice of Entry

Chapter 21 of AACR2 provides no special instructions for choosing the main entry for moving image materials, and the Library of Congress has issued only one rule interpretation dealing with choice of entry for moving image materials which has a limited application to some "music videos." The cataloger must apply the general rules and principles embodied in Chapter 21 and the associated LCRIs according to his or her perception of the nature and diversity of the responsibility for the creation of the moving image work.

Most productions on commercially available videorecordings and films involve the participation of many persons or bodies contributing to its intellectual or artistic content by performing different kinds of activities, a condition, by AACR2 definition, which falls within the scope of works of mixed responsibility. AACR2 states in its introduction to Part II that where no special rules cover a particular problem, the more general rules are

to be applied. AACR2 has been criticized for its failure to provide clear, comprehensive, and practical general instructions in Chapter 21 for works of mixed responsibility. We have a general rule in AACR2 21.9 for "Works That Are Modifications of Other Works," but a general rule for "Mixed Responsibility In New Works" is lacking altogether. Some cataloging authorities consider most videorecordings and films to be works of diffuse responsibility (i.e., more than three persons or bodies are responsible), which results in entry under title (cf. AACR2 21.1C1a). In 1982 the Library of Congress issued the following rule interpretation (partially quoted) which adds another case in which a work is entered under title:

> **21.1C. Entry under title.** [CSB 18:34]
>
> Add the following case to those listed for entry under title.
>
> *or* e) It consists of contributions of more than one kind (textual, graphic, aural, etc.) *and* the statement of responsibility in the chief source includes a word or phrase denoting the particular contribution of each individual name *and* such statements of responsibility, by presentation (e.g., typography and position) in the chief source, diminish the importance of the persons named in relation to the title, so that these persons seem to be receiving technical credit only, as opposed to credit for the artistic and intellectual content of the whole item.

It is clear from the examples offered in this LCRI that this provision is intended to apply to videorecordings and films, as well as other materials, which are works of mixed responsibility, and which are not already covered by specific provisions (e.g., 21.11A and 21.24). Note that this LCRI does not include any restrictions based on the number of persons or bodies involved, and this condition could exist in cases where only two or three persons are named in the statement(s) of responsibility. Application of LCRI 21.1C allows the cataloger, in most cases, to determine quickly and objectively the choice of entry for those works of complex authorship (not specifically addressed in AACR2 21.8 through 21.27) based on information available in the item in hand, not on potentially intricate and subjective considerations regarding the nature and relative importance of the various contributions to such works. In effect, principles of authorship in such cases—being so varied, unpredictable, and difficult to categorize—give way to a more practical expedient.

LCRI 21.1C appears to address cases where only *persons* make a contribution to a work of mixed responsibility, and it does not say what is to be done if a corporate body is involved, e.g., as a production company. In the absence of any special rules or additional guidance for moving image works which are works of mixed responsibility, this guide will reflect the following practice: videorecordings and films, whose chief sources name different persons *or bodies* who make different kinds of contributions (other than publication, distribution, etc.) are entered under title. Exceptions are possible in these cases: works which qualify for entry under a corporate body under 21.1B2, 21.4B1, and 21.6 and works which fall under the special provision for music videos at

the end of LCRI 21.23C. The rule governing conditions under which works are to be entered under a corporate body (21.1B2) embraces works of all types of authorship, as well as collections (21.4B and 21.6); thus, entry under a corporate body from which a work emanates as defined by rule 21.1B2 takes precedence over other provisions in Chapter 21 that might apply to a given item.

On rare occasions with published materials, there is yet another condition that catalogers of moving image media may encounter which does not seem to be addressed by AACR2 or LCRIs. One may have a moving image work that is plainly a work of mixed responsibility, but its chief source may name no one or only one person or body who contributes to the work: for example, a videorecording of a master class which names only the teacher; a documentary which names only the person who acted as the joint producer/director/etc. of a production which obviously involves the participation of many others who appear on screen; or, a videorecording of a recital that lists the performers and the works performed on the container (box) but names no one in the chief source (the tape itself which has a title screen). The choice of entry in these instances should be in harmony with the apparent purpose of LCRI 21.1C (i.e., to simplify choice of entry for many works of complex authorship) even though it is not possible to take the names of all responsible persons or bodies from the chief source. In such cases, whenever the cataloger is able to include in the bibliographic record the names of persons or bodies (in addition to those responsible for publication, distribution, etc.) from statements found on other parts of the publication, to supply the names from other sources, or to indicate in a general way the contributions of such persons or bodies without naming all of them specifically in the bibliographic record, such works of mixed responsibility should also be entered under title, unless AACR2 21.1B2 or LCRI 21.23C applies.

We are able to distill the foregoing observations into a simpler prescription for moving image works of mixed responsibility, which will produce results considered by many cataloging authorities to be in conformity with acceptable national practice and AACR2 as it now stands, and we have followed this prescription in our comments below and in the preparation of our examples in Appendix A:

> **A moving image work which is deemed to be a work of mixed responsibility and which is shown to be such in its bibliographic description is entered under title, except one which qualifies for entry under a corporate body under AACR2 21.1B2 or a principal performer under LCRI 21.23C (music videos).**

There are relatively few videorecordings or films which are the product of a single personal author (AACR2 21.4A1) or which could be considered within the scope of works of shared responsibility. In order for shared responsibility (AACR2 21.6) to apply, the participants must share responsibility for each and every type of contribution which is explicitly stated in the item. A videorecording or film which is judged not to be a work of mixed responsibility might qualify for entry under a personal name under 21.4A1, 21.6B1, or 21.6C1. A single performer who is performing his or her own musical work (including an improvisation) or his or her own adaptation of a musical

work (under 21.18C1) could qualify for main entry if there are no others named who make different kinds of contributions to the moving image work.

Operas, Musicals, Ballets

The intellectual and artistic responsibility for productions of operas, musicals, and ballets is typically broad and diverse. Producers, directors, composers, librettists, conductors, stage directors, choreographers, set designers, costumers, singers, instrumentalists, dancers, and other participants or collaborators may be involved. Videorecordings and films of such productions are moving image works of mixed responsibility to which no special provisions are likely to apply, and they are thus entered under title. An analytical added entry must be made, according to AACR2 21.30M and its LCRI, to reflect the original musical work of the composer that is embodied in and realized through the performance.

It is possible that some productions could qualify for entry under a corporate body under AACR2 21.1B2e and 21.4B1. For this circumstance to occur, a named corporate body would have to be performing as an entity and their collective contribution would have to go beyond mere performance, execution, etc. The item would also have to meet the condition of emanating from the corporate body according to the AACR2 definition of the term and LCRI 21.1B2. An improvised production by a single, named performing group might qualify under this rule.

Examples: Appendix A: 6, 9, 12, 18, 22, 26, 38.

Concert and Recital Performances

Videorecordings and films of concert and recital performances usually involve the participation of several persons carrying out various kinds of activities: producers, directors, composers, as well as performers. Such videorecordings and films are usually works of mixed responsibility, and like operas, musicals, etc., they are usually entered under title.

A recorded performance which is the work of one person (e.g., an instrumentalist performing his or her own composition or an improvisation) who has no named collaborators making a contribution to the moving image work (such as, a producer, a director, a cinematographer) may not be regarded as a work of mixed responsibility and could be treated as a work of personal authorship under AACR2 21.4A1. A videorecording or film of an improvised performance or a performance of some types of popular music by a named performing group might qualify for entry under the name of the group under AACR2 21.1B2e and 21.4B1.

Many videorecordings and films of concert and recital performances are collections, which are discussed below.

Examples: Appendix A: 8, 23, 29, 31, 33, 35, 39, 40.

Collections

AACR2 provides special provisions for collections on sound recordings which are works of mixed responsibility. No similar provisions are given for moving image media or for works of mixed responsibility in other formats that are issued in collections. If the collection consists of two or more independent moving image works for which a single person or corporate body is responsible, AACR2 21.4A1 or 21.4B1 would apply, and such a collection would be entered under the name of the person or body responsible. Collections of moving image works, each of which is a work by the same personal author, are not commonly encountered as published items. The general rule, AACR2 21.7, "Collections of Works by Different Persons or Bodies," would apply to all videorecordings and films which are collections of independent moving image works by different persons or bodies. If the collection has a collective title, it is entered under that title. If the collection lacks a collective title, it is entered under the heading appropriate to the first contribution (which may mean entry under the title of the first contribution, if that work by itself is a moving image work of mixed responsibility, and rule 21.1B2 or LCRI 21.23C (music videos) do not apply).

The Library of Congress has issued a rule interpretation (final section of LCRI 21.23C) concerning "Music Videos & Popular Music Folios" which instructs the cataloger to apply AACR2 21.23C1 and 21.23D1 to those which contain collections of music performed by a principal performer:

21.23C. Works by different persons or bodies. Collective title.
[CSB 45:31, final section of LCRI]

Music Videos & Popular Music Folios

Apply rules 21.23C1 and 21.23D1 to the following:

1) Videorecordings that contain collections of music performed by a principal performer.
2) Popular music folios derived from sound recordings that contain collections of music performed by a principal performer.

There exists an unfortunate lack of clarity regarding precisely what collections of musical performances on videorecordings fall within the scope of this LCRI. The expression "music videos" is occasionally used by some (e.g., video stores) to embrace any type of musical performance on videorecordings. Others restrict its meaning to

performances of popular music, especially (but not exclusively) those accompanied by elaborate visuals.[1] Because of the general reluctance of audiovisual catalogers to apply this LCRI broadly, we have chosen to apply it only to music videos of the type commonly broadcast on MTV, which are usually distinctive and rather elaborate productions incorporating cinematic techniques. Understood in this restricted sense, "music video" is a *genre* which could appear in any moving image medium; however, the LCRI addresses videorecordings only. We do not apply this LCRI to collections of popular music which are clearly concert performances or to videorecordings of conventional stage or studio performances.

Some videorecordings and films of musical performances may have material, such as introductions, brief interviews, or associated remarks, that can be considered to be appendages or fillers. In some cases, such content is clearly accompanying or supporting material conceptually, if not physically. Regard the way the item is presented in the chief source as well as the nature of the contents in making a decision about whether or not to consider any given item as a collection. Do not consider a videorecording or film which contains musical performances to be a collection if the performances are presented in the context of a unifying scenario or narrative about history, style, performance practices, interpretation, technique, etc.

Examples: Appendix A: 1, 4, 7, 8, 10, 12, 22, 23, 24, 26, 29, 31, 33, 35, 39.

Interviews

Interviews on videorecordings and films always have at least two persons who make different kinds of contributions: the interviewer and the interviewee. Such materials, then, are always works of mixed responsibility, and in the absence of a clear mandate to apply AACR2 21.25, "Reports of Interviews or Exchanges," to moving image materials, such interviews are entered under title, with the extremely unlikely exception of those that might qualify for entry under a corporate body under AACR2 21.1B2.

Examples: Appendix A: 11, 16, 34.

Documentaries

Documentaries are productions of a topical nature made up largely of footage of real persons, events, and places. A sub-genre, the docudrama, employs reenactments which purport to portray actual persons or events as accurately as possible. They may involve

1. Martha M. Yee, comp., *Moving Image Materials: Genre Terms* (Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1988), 68.

producers, directors, writers, narrators, presenters, editors, and persons responsible for historical footage, all of whom may make a contribution to the intellectual or artistic content of the finished work. As moving image works of mixed responsibility, they are usually entered under title, although it is conceivable that some such productions might be works of personal authorship.

Examples: Appendix A: 13, 14, 16, 17, 25, 32, 34, 36, 37.

Motion Pictures with Notable Scores

The most likely material of interest here are certain dramatic, theatrical motion pictures which have notable scores or scores by important composers. In this category might also fall videorecordings and films of dramatic productions which include significant incidental music. Most commercially produced motion pictures involve many participants who make different kinds of contributions to the intellectual or artistic content of the work. They are nearly always works of mixed responsibility and are entered under title. Whenever the musical score of such a work is of particular interest to a user community, the cataloger should make added entries for those persons or bodies responsible for the score who are considered to be important. They may be composers, conductors, arrangers, or performers.

Make a composer/uniform title analytical added entry for incidental music which is also known as an independent musical work. When selected works or excerpts from the oeuvre of a composer are used in a motion picture score (as distinguished from music written by a composer expressly for the musical score of a moving image work), the cataloger may make an appropriate composer/uniform title analytical added entry or entries instead of or in addition to a simple name added entry for the composer, according to the needs of the cataloging agency.

Examples: Appendix A: 2, 9, 28, 32, 41.

Biographical Works

Biographical productions on videorecordings and films about the lives and work of musicians and feature films based on the lives of musicians are typically complex works involving the contributions and participation of many persons. The responsibility for them is likely to be mixed, and they are unlikely to qualify for entry under a corporate body; thus, they are usually entered under title.

Examples: Appendix A: 20, 25.

Music Videos

Music videos are characterized by more or less elaborate, often stylized and arresting, visuals. They commonly involve popular, especially rock, music performances; however, a few music videos have been made with classical music. Music videos are frequently issued in collections, but a single music video occasionally may be encountered on a videorecording. The expression "music video" is sometimes more loosely used to describe any kind of popular music performance on a videorecording, e.g., a videorecording of a rock concert. LCRI 21.23C, final section, contains an instruction which applies to videorecordings that contain collections of music videos performed by a principal performer (see *Collections*, above). Individual music videos of the kind broadcast on MTV are often complex productions involving producers, directors, composers, lyricists, choreographers, set designers, costumers, musicians, performers, editors, and others. In such cases, responsibility is mixed, and such a music video, which does not qualify for entry under a corporate body, would be entered under title.

Entry of a music video under a corporate body can occur where a performance is the result of the collective activity of a named performing group. AACR2 21.1B2e specifically provides for entry under such a performing group whenever the responsibility of the group goes beyond mere performance, execution, etc., and when the item emanates from the corporate body. This criterion is normally thought to be met only by some popular music performances performed by a named group. There is no provision in AACR2 for entry under the personal performer of a single work under the circumstances stated in 21.1B2e.

Examples: Appendix A: 1, 7.

Instructional Materials, Lectures, Master Classes, Lecture Recitals, Conferences

No general guidance can be given to cover all instructional materials. Each videorecording or film must be considered in light of all of those who are contributing to the intellectual or artistic content of the work.

Examples: Appendix A: 5, 19, 21, 27.

Lectures —

In a videotaped or filmed lecture, a single speaker delivering his or her own words at a lectern, in front of a class, or from some similar locale, can usually be considered to be the person chiefly responsible for the videorecording or film of that event whenever the chief source does not contain in the statement(s) of responsibility

the names of any other persons or bodies making different kinds of contributions. In such cases, entry of the videorecording or film would be under the lecturer as a work of personal authorship according to AACR2 21.1A and 21.4A. If there is more than one lecturer, the videorecording or film might fall within the scope of AACR2 21.6, "Works of Shared Responsibility," or 21.7, "Collections of Works by Different Persons or Bodies."

Examples: Appendix A: 24, 42.

Master Classes —

Videorecordings and films of master classes involve an artist/teacher conducting the class and at least one student/performer who is being taught or critiqued. The emphasis of a master class is usually on performance, technique, interpretation, etc., but they may also include some remarks about the music from a historical or critical standpoint. Much of the time may be taken up by the student(s) performing excerpts or even entire musical works. The purpose of such videorecordings and films is to present the distinctive commentary, guidance, and insight of master teachers, but they always involve the participation of others (a performer at the very least). Since such productions are unmistakably works of mixed responsibility even if no others are named in the chief source, they should be entered under title. In some cases, a videorecording or film involving commentaries on more than one work might be regarded as a collection.

Analytical added entries may be made for the musical works or excerpts performed as examples, if they are considered important. Added entries may also be made for the performers if they are considered important by the cataloging agency.

Examples: Appendix A: 15, 30.

Lecture Recitals —

In contrast to master classes, lecture recitals involve commentary (often prepared and delivered by a performer of the music) which is usually historical or critical in nature, and the musical performance itself is usually the predominant aspect of the presentation. Videorecordings and films of lecture recitals are subject to the same considerations for choice of entry as concert and recital performances, discussed above. Many of them may be collections. A videorecording or film of a single person, performing and discussing his or her own work, may be a work of personal authorship, if no other persons or bodies making different kinds of contributions are named in the chief source.

Example: Appendix A: 3.

Conference Proceedings —

A videorecording or film of the live proceedings of a named conference presented as such in the chief source and emanating from that body can be entered under the heading for that conference under AACR2 21.1B2d and 21.4B1.

Example: Appendix A: 10.

Ethnographic Materials

Ethnographic materials are too diverse to categorize as a whole with regard to choice of entry. They may be documentaries, with extensive commentary and editing, they may be collections, interviews, etc.; or, they may be straightforward recordings of performances, events, or ceremonies. In cases where there is no stated responsibility for direction, filming, commentary, editing, etc., choice of entry should be determined in accordance with the nature of the contribution(s) of the participant(s) appearing on screen and those responsible for the event. Works of mixed responsibility are entered under title, unless AACR2 21.1B2 or LCRI 21.23C applies. Works by a single personal author are entered under the person responsible (AACR2 21.4A). Works of unknown or uncertain authorship or by unnamed groups are entered under title, unless a probable author or body is known (AACR2 21.5). Works of shared responsibility are entered according to AACR2 21.6.

Examples: Appendix A: 5, 13, 14, 34, 36, 37.

Television Programs

Published videorecordings and films of productions which were originally broadcast as television programs sometimes give rise to cataloging questions which are seldom encountered with other published videorecordings and films. A uniform title for the television program or the series of television programs under which name the production was broadcast may be formulated according to LCRI 25.5B and used as an added entry if it is considered important by the cataloging agency. The cataloger should not routinely record the name of a television series in a series statement—the program must be issued by the publisher as one of a published series with that name in order for it to be treated as a bibliographic series.

LCRI 13.3 provides guidance on handling series and multipart monographs which have analyzable parts that lack titles, which have titles that are dependent on the comprehensive title for meaning, or which have a mixture of independent and dependent titles. Although this instruction can be applied to videorecordings and films of television programs issued in a series, some authorities prefer to enter all parts of a television series

under the comprehensive title with the title of each part transcribed following the comprehensive title in area one of the bibliographic record.

Examples: Appendix A: 4, 8.

Added Entries

The purpose of the following recommendations is to posit treatment of added entries for videorecordings and films of musical performances that would afford access which is commensurate with that provided by the AACR2 and LCRI prescriptions for the cataloging of sound recordings of musical performances.

For videorecordings and films of musical performances, make added entries in accordance with AACR2 21.29, 21.30, and the related LCRIs and MCDs. In addition to the special provisions for audiovisual materials in LCRI 21.29D, apply also the special provisions regarding added entries for sound recordings in LCRIs 21.23, 21.29D, and 21.30E to videorecordings and films of musical performances.

There is as yet no common understanding of what constitutes appropriate analysis of an independent performance contained within a larger moving image work or collection. For instance, in the case of a musical performance that is a part of a collection, is an analytical added entry to be for the performance itself as a moving image work?—for the performance as a sound recording?—for the composer's original and intangible concept of the work? Should an added entry be made for the musical work as a *related* work rather than an analytical added entry?

For our present purposes, let it be understood that an *analytical* added entry is usually to be made for the preconceived musical work which is embodied in and realized through the performance. Such added entries can be formulated in accordance with the principles for entry of the musical notation, customarily the primary medium which stores and communicates the artistic concept of the composer. In some cases, another approach may be preferred or used in addition to the above guidance, e.g., an analytical added entry could be made for a choreographic work (cf. LCRI 25.5B) that is realized in a filmed or recorded performance, or an analytical added entry could be formulated for a music video as an independent moving image work in a collection.

Make analytical added entries for performed musical works contained in a videorecording or a film in accordance with AACR2 21.30M and its LCRI. Also apply to videorecordings and films consisting of collections of performances of independent musical works by different persons or bodies, the special provisions for analysis of sound recordings in LCRI 21.7B and 21.7C. Apply to videorecordings and films consisting of collections of three or more performances of independent musical works entered under a single personal or corporate heading, the special provision for sound recording analysis

in LCRI 25.34B-25.34C. AACR2 25.7 covers the analysis of items consisting of two works entered under a personal or corporate heading.

Music libraries, in particular, may wish to consider the Library of Congress analysis practice for sound recordings, as applied to moving image media, to be a *minimum* standard for analysis in full level bibliographic records for videorecordings and films of musical performances. Additional analytical added entries may be made in accordance with the policy of the cataloging agency.

III

SUBJECT HEADINGS

Subject Heading Systems and Related Materials

Chan, Lois Mai. *Library of Congress Subject Headings: Principles and Application*. 3d ed. Englewood, Colo.: Libraries Unlimited, 1995.

Chan, Lois Mai. *Library of Congress Subject Headings: Principles of Structure and Policies for Application*. Annotated Version. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1990.

Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc. Prepared by the Subject Analysis Committee, Association for Library Collections & Technical Services, American Library Association. Chicago, Ill.: American Library Association, 1990. (GSAFD).

Library of Congress. *Library of Congress Subject Headings*. Washington, D.C.: Library of Congress, 1975- . Annual. (LCSH). Kept up to date by: **Library of Congress.** *L.C. Subject Headings Weekly Lists*. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1984-1994; available online 1995- .

Current *L.C. Subject Headings Weekly Lists* issued after 1994 are available online only through the Internet via the Library of Congress gopher, LC MARVEL (Gopher: marvel.loc.gov 70; choose *Libraries and Publishers > Cataloging at the Library of Congress: Programs & Services* on the gopher menu). LCSH is also available on microfiche and in machine readable formats. LCSH is available online through LOCIS (Library of Congress Information System) accessible on the Internet via the Library of Congress gopher, LC MARVEL (Gopher: marvel.loc.gov 70; choose *Library of Congress Online Systems* on the gopher menu). LC MARVEL may also be reached through the Library of Congress World Wide Web Home Page (URL: http://lcweb.loc.gov). LCSH is also available online through some bibliographic utilities, such as OCLC and RLIN.

Library of Congress, Office for Subject Cataloging Policy. *Subject Cataloging Manual: Subject Headings*. 4th ed. 2 vols. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1991- . Loose-leaf. (SCM:SH).

Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1994- . Quarterly CD-ROM. New and

revised subject headings and changes in subject cataloging policy are announced in: ***Cataloging Service Bulletin.*** Washington, D.C.: Library of Congress, 1978- .

Music Cataloging Bulletin. Ann Arbor, Mich.: Music Library Association, 1970- . Monthly. (MCB).

Includes additions and changes to Library of Congress subject headings in the field of music as well as occasional notices of changes in subject cataloging policy for music at the Library of Congress.

National Library of Canada. *Canadian Subject Headings*. 3d ed. Edited by Alina Schweitzer. Ottawa: National Library of Canada, 1992. (CSH). Kept up to date by cumulative supplements.

Sears, Minnie Earl. *Sears List of Subject Headings*. 15th ed. Edited by Joseph Miller. New York: H. W. Wilson, 1994. (SEARS).

Yee, Martha M., comp. *Moving Image Materials: Genre Terms*. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1988. (MIM).

For more extensive lists of sources for subject terms, see the following works:

Johnson, Peggy, ed. *Guide to Technical Services Resources*. Chicago, Ill.: American Library Association, 1994, pp. 78-85.

USMARC Code List for Relators, Sources, Description Conventions. Prepared by Network Development and MARC Standards Office. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1993, pp. 23-29.

Subject Access for Musical Moving Image Materials

There is no one "correct" system for providing subject access to library materials. There are many general and specialized lists and thesauri of subject terminology in various languages. In addition, cataloging agencies may extend standard lists with their own terminology or may use locally devised thesauri. The above list includes some specialized sources as well as citations to selected, general, English language sources which include terms applicable to musical moving image materials. The largest, and probably the most widely used, general source for subject terms is LCSH, and we will emphasize here its application to musical moving image materials. All examples in Appendix A include LCSH headings.

An effort is underway to produce a thesaurus for music subject and genre terms, under the direction of Harriette Hemmasi at Rutgers University, which promises to provide a major resource for indexers and catalogers of music materials.[2] It should prove especially useful for collections where detailed access to specialized musical resources is required and where a more systematic approach to music subject retrieval is desired. An important function of the thesaurus will be to assist the end-user searchers. Not only will it provide a rich and detailed vocabulary, its structure will enable the user to perceive the context of any given search so that it may be broadened or narrowed to suit the user's purposes.[3]

It is strongly recommended that libraries give due consideration to the advantages of using the same source of subject terms for musical moving image materials that they use for other music materials and resources about musical topics in order to provide one, consistent vocabulary for subject access to all types of music materials in the local collection. If more detailed access for videorecordings and films is required, that basic terminology may be *supplemented* by descriptors from other sources.

The use of controlled subject terms from multiple sources can present many problems and complications in online catalogs, particularly when all terms are retrieved by the same search command. We will not attempt to deal with this issue beyond noting the existence of some sources of terminology to those who might wish to consider their use.

Library of Congress Subject Headings

The *Subject Cataloging Manual: Subject Headings* (SCM:SH) provides official Library of Congress guidance on the use and maintenance of LCSH. SCM:SH contains several instruction sheets which apply specifically to music materials and one instruction sheet for visual materials. In addition, the index to SCM:SH provides references to material pertaining to musical topics in other instruction sheets. Below are listed the instruction sheets from SCM:SH which specifically apply to music materials and moving image materials:

H 250	Music Heading Authority Records
H 1160	Pattern Headings: Music Compositions
H 1161	Pattern Headings: Musical Instruments
H 1438	Composers and Works about Music of Individual Composers
H 1916.5	Music: Jazz and Popular Music Headings

2. Harriette Hemmasi, "Music Thesaurus Project Report, 1994-95," *Music Cataloging Bulletin* 26, no. 4 (April 1995): 3-4.

3. ———, "The Music Thesaurus: Function and Foundations," *Notes* 50, no. 3 (March 1994): 875-882.

H 1917 Music of Ethnic and National Groups
H 1917.5 Musical Instruments as Qualifiers
H 2230 Visual Materials and Non-Music Sound Recordings

LCSH contains topical subject terms as well as musical form and genre terms applicable to music materials. Topical terms are applicable to items in any format that provide information *about* a given topic. Any of the SCM:SH instructions sheets, insofar as they deal with topical subject analysis, may be applied to items in any physical format or media; however, the introduction to SCM:SH contains a cautionary statement to special materials catalogers that some adaptation of the rules will be required if they are to be used for non-book materials, since SCM:SH instructions were written primarily to address subject analysis policy for books and serials in print form.

Form and genre terms are assigned to provide access to items that are or that contain *examples* or *specimens* of a particular form or genre, and they are often related to a particular format or formats. LCSH headings for musical compositions (cf. SCM:SH instruction sheet H 1160, which covers music headings for form, medium, style, music for special seasons or occasions, musical settings of special texts, etc.) are generally applicable to musical compositions, whether they be manifested in printed music, musical performances in sound recordings, musical performances in moving image media, or musical performances and/or notation included in multimedia items. The SCM:SH instruction sheet for visual materials and non-music sound recordings (H 2230) includes a statement which says to apply the same subject headings to an audio or visual presentation of a printed work when the contents are the same.

The LCSH form subdivision "Drama" is used under names of persons "for plays and musical dramatic works, including operas, ballets, musical comedies, etc., about the person," (cf. SCM:SH instruction sheet H 1110). The use of this subdivision under topical headings, places, etc. is not so clearly specified by SCM:SH; however, it is widely accepted as a form subdivision for musical dramatic works, as well as plays, under all types of subject headings.

All LCSH topical, form, and genre terms are entered in MARC field 650. LCSH form and genre terms may also be entered in MARC field 655. Every example in Appendix A includes LCSH terms.

Moving Image Materials: Genre Terms

Moving Image Materials: Genre Terms (MIM) provides a rich source for film genres; however, it contains far fewer terms for musical forms and genres than LCSH. The compiler explicitly avoided expanding this list in areas where such form and genre headings had already been developed in other sources. Terms from MIM are entered in the 655 field on MARC records. MIM headings have been supplied for all examples in Appendix A.

Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.

Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc. (GSAFD) provides instructions for four types of access that can be provided, when warranted, for individual works of fiction, drama, etc.: form/genre access, access for characters (real and fictitious) or groups of characters, access for setting, and topical access. The form/genre terms listed in GSAFD are LCSH terms, with additional terms recommended by the compilers. Since this list was intended to apply specifically to works of fiction, drama, poetry, humor, and folklore, very few of the form/genre terms are applicable to videorecordings and films of musical performances.

The instructions for character access include a list of form subdivision terms for use under characters. This list includes the terms "Musicals" and "Operas" in addition to LCSH form subdivisions commonly used in other contexts; so, presumably, the compilers envisioned that character access could be provided for these types of musical works if desired. Similarly, one could also provide access by place and topic to any staged musical work that is organized around a narrative, setting, or story that exhibits significant characteristics of place and/or topic; however, place and topic access is not specifically advocated by GSAFD for musical works. Thus far, LCSH has not formally sanctioned the use of "Musicals," "Operas," or "Ballets" as form subdivisions to be used after characters, places, or topics.

Example: Appendix A: 18.

Ethnographic Materials

Videorecordings and films of musical performances by a person or persons of particular ethnic, cultural, or religious groups can present special subject analysis problems for music catalogers. In addition to music, such materials may also have important visual content or other cultural relevance when the music is presented in the context of a culturally significant event. Additional factors might relate to costume, dance, religion, art, customs, socio/cultural setting, etc. Such facets exhibited in a videorecording or film may be expressed more or less fully in the subject/form/genre analysis to make the resource available to potential researchers, depending on local needs. Headings should be established for ceremonies and other events which have proper names. The SCM:SH instruction sheet H 1917, "Music of Ethnic and National Groups," provides guidance on types of subject terms used to bring out various aspects of musical content and significance for such materials, but the LCSH terminology itself may be inadequate to deal with some items, given the huge diversity and global scope of ethnic studies.

In addition to standard music reference sources, the following works, although they are not designed to be used as thesauri, may be helpful in determining suitable terminology for ethnic music genres and topics whenever appropriate terms do not yet exist in LCSH:

"Index of Terms Used in Articles on Non-Western Music, Folk Music and Kindred Topics." Appendix A in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 20, pp. 733-819. Washington, D.C.: Grove's Dictionaries of Music, 1980.

Kaufmann, Walter. *Selected Musical Terms of Non-Western Cultures: a Notebook-Glossary*. Warren, Mich.: Harmonie Park Press, 1990.

The following two works, although they specifically address sound recordings of non-Western music and Western non-classical music, raise issues and make recommendations which could apply equally to videorecordings and films of such music:

Kaufman, Judith. *Library of Congress Subject Headings for Recordings of Western Non-Classical Music*. MLA Technical Reports, no. 14. Philadelphia: Music Library Association, 1983.

———. *Recordings of Non-Western Music, Subject and Added Entry Access*. MLA Technical Reports, no. 5. Ann Arbor, Mich.: Music Library Association, 1977.

For a list of more general resources to aid the cataloger of ethnographic materials, see Appendix C.

Examples: Appendix A: 5, 13, 14, 34, 36, 37.

IV

CLASSIFICATION

Classification Systems and Related Materials

Chan, Lois Mai. *Immroth's Guide to the Library of Congress Classification*. 4th ed. Englewood, Colo.: Libraries Unlimited, 1990.

Dewey, Melvil. *Dewey Decimal Classification and Relative Index*. 20th ed. Edited by John P. Comaromi and assistant eds. Julianne Beall, Winton E. Matthews, Jr., and Gregory R. New. 4 vols. Albany, N.Y.: Forest Press, 1989. (DDC). Kept up to date by: ***Dewey Decimal Classification: Additions, Notes and Decisions.*** Albany, N.Y.: Forest Press, 1990- . Annual.

DDC is also available in machine-readable format: ***Electronic Dewey: DDC 20.*** Albany, N.Y.: Forest Press, 1993. CD-ROM.

"Guidelines for Subject Cataloging of Visual Materials." *Cataloging Service Bulletin* 48 (1990): 42-45.

Lamy-Rousseau, Françoise. *Classification des Images, Matérials, et Données = Classification of Images, Materials and Data*. 2d ed. Longueuil, Québec: The Author, 1984.

Library of Congress. Cataloging Policy and Support Office. *Subject Cataloging Manual: Shelflisting*. 2d ed. Washington, D.C.: Library of Congress, Cataloging Policy and Support Office, 1995- . Loose-leaf. (SCM:S).

Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1994- . Quarterly CD-ROM. Changes and developments in shelflisting policy are announced in: ***Cataloging Service Bulletin.*** Washington, D.C.: Library of Congress, 1978- .

Library of Congress. Office for Subject Cataloging Policy. *Subject Cataloging Manual: Classification*. 1st ed. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1992- . Loose-leaf. (SCM:C).

Also available in: ***Cataloger's Desktop.*** Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1994- . Quarterly CD-ROM. Changes and developments in classification policy are announced in: ***Cataloging Service Bulletin.*** Washington, D.C.: Library of Congress, 1978- .

Library of Congress. Subject Cataloging Division. *Library of Congress Classification. Class M, Music and Books on Music*. 3d ed. Washington: Library of Congress, 1978. (LCC:M). Kept up to date by: **Library of Congress. Cataloging Policy and Support Office.** *LC Classification, Additions and Changes*. Washington: Library of Congress, 1993- . Quarterly. Cumulated by: ***Gale's Library of Congress Classification Schedules, Combined with Additions and Changes through ... Class M, Music and Books on Music.*** Detroit: Gale Research, 1992- . Annual.

Additions and changes to class M are also published in the ***Music Cataloging Bulletin.*** Canton, MA: Music Library Association, 1970- . Monthly. Other LC classification schedules may be required occasionally for some music-related materials.

For more extensive lists of classification systems, standards, and related resources, see the following works:

Johnson, Peggy, ed. *Guide to Technical Services Resources*. Chicago, Ill.: American Library Association, 1994, pp. 74-78.

USMARC Code List for Relators, Sources, Description Conventions. Prepared by Network Development and MARC Standards Office. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1993, pp. 19-22.

Classification of Musical Moving Image Materials

Like subject analysis, classification of videorecordings and films of musical performances and other music-related moving image material may be accomplished in numerous ways. It is done according to a classification scheme or system devised or selected by individual libraries to meet the requirements of their collections and the needs of the users. Some libraries use more than one system, and some do not classify all materials in their collection; however, it appears that most libraries using multiple systems use one classification system for the majority of their collection. The Dewey classification system and the Library of Congress classification system are the two most commonly used classification systems in the United States. Each example in Appendix A includes an LC classification number, and some examples also include Dewey numbers.

Some would stress the advantages of classifying videorecordings and films in the same classification system that is used for the majority of materials in the local collection; however, there are libraries that choose not to classify some or all of their videorecordings and films and, instead, shelve them by accession numbers. Local

considerations of how the materials are to be stored and used may influence the library's decision about a shelving or classification system for them.

The Library of Congress issued instructions in CSB 48 (cited above) on the LC classification numbers assigned to visual materials by Library of Congress catalogers. These instructions applied to the cataloging of visual materials done through the Audiovisual Data Sheet Program by the Audiovisual Cataloging Section of the Special Materials Cataloging Division, but the materials themselves were never added to the Library of Congress collections. These records were prepared and distributed on cards and MARC tapes as a public service. The Special Materials Cataloging Division discontinued the Audiovisual Data Sheet Program in 1991. Currently, all moving image media in the Library of Congress are processed by the Motion Picture, Broadcasting, and Recorded Sound Division, and they are not classified.

As the Library of Congress has not issued any special classification policy for films and videorecordings of musical performances, some questions arise about how these might be accommodated within the LC classification system. One option would be to classify all musical performances in the same number that the printed work (or collection of printed works) that is performed on the film or videorecording would be classed. Another option—perhaps best limited to operas, musicals, and ballets, or, just to musicals—would be to class them in PN1997 with adult fiction films.[4] LC's now discontinued practice (as stated in CSB 48, p. 44) provided for supplying a classification in literary author numbers for films that are dramatizations of literary works "if their intention is clearly to teach about or criticize the author or the author's style or to provide opportunity for discussion, rather than simply to entertain." In a similar manner, films and videorecordings of (or including) musical performances could be classed in ML410 when their primary intention is to teach, criticize, or provide opportunity for discussion, rather than to entertain.

For those who wish to classify recorded performances as if they were printed notation of the work(s) performed, there is no reason why a difference in choice of entry for a printed musical work and the performance of that work on a videorecording or film should present a shelflisting problem. The policy for cuttering such videorecordings and films is a purely local matter which can be made to suit whatever convenience the cataloging agency desires.

Subject Cataloging Manual: Classification (SCM:C) and *Subject Cataloging Manual: Shelflisting* (SCM:S) are cited above for the sake of completeness. They presently include no substantive classification or shelflisting policy statements regarding moving image materials.

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4. The Library of Congress does not use PN1997, a number for motion picture plays, scenarios, etc., to classify its own fiction films. Its classification policy statement in CSB 48 applying to records created through the Audiovisual Data Sheet Program merely resulted in their provision of a suggested number to libraries who might wish to use it. Placing *all* fiction films in this number, with the sole exceptions of comedy and experimental films as the LC policy states, really results in a non-classification of fiction films per se. There is no generally accepted classification system for fiction films.

APPENDIX A

EXAMPLES OF MARC FORMATTED RECORDS

The following examples are presented in the OCLC and RLIN MARC formats for the sake of brevity and convenience. These are the formats encountered by many music catalogers in their daily work, and they can be interpreted by most catalogers who work with other variations of the USMARC format. The examples reflect descriptive cataloging at the AACR2 second level of description or above (AACR2 1.0D2 and 1.0D3). An attempt has been made to provide the fullest possible access in some of the examples, which may well be more than certain cataloging agencies would need. Many examples show coded elements that some cataloging agencies would not require (e.g., subfield 4 relator codes; 008 codes for intellectual level, technique, etc.).

The videorecording system (AACR2 7.7B10f) is entered in MARC field 538, the system details note, which has been redefined to include such information for videorecordings. We have elected to place this note in its normal position as information relating to physical description; however, under AACR2 7.7B, catalogers may choose to record it as the first note.

Several of our examples for videorecordings of musical performances originally included an 045 field with a date or dates of composition. Although it is apparent that some catalogers have been using the 045 for musical performances on videorecordings in the same way that it is defined for use on sound recordings of musical performances, the *USMARC Format for Bibliographic Data* at the present time does not explicitly sanction this usage: it states that the 045 field for motion pictures and videorecordings is to be used for the time period depicted. We include only one record (Example 32) with an 045 field, and in this record it is used to code for the time period depicted.

Three examples happen to have bracketed series statements that caused some to remark on the common practice of tracing such a series explicitly rather than deriving the tracing from the bracketed statement. No doubt local system considerations are behind this practice; nevertheless, current Library of Congress guidelines, documented in LCRI 21.30L, allow series tracings to be derived from such bracketed statements.

The consequences of format integration have been taken to account in the preparation of the examples, and Examples 29, 31, and 35 attempt to show capabilities for coding (006 field) that will be available when format integration is fully implemented. At the time of this writing, the Library of Congress and the major bibliographic utilities had not reached full implementation. Library of Congress documentation concerning cataloging policy changes resulting from format integration, which has been followed in the preparation of these examples, is available on the Library of Congress gopher, LC MARVEL, under the heading, *Library of Congress Cataloging Policy and Practice* (Gopher: marvel.loc.gov 70: choose *Libraries and Publishers > Cataloging at the Library of Congress: Programs & Services* on the gopher menu, or direct access using

the URL: gopher://marvel.loc.gov:70/11/services/cataloging/policy). Use of the 246 field according to LC guidelines appears in many examples. Examples 4, 8, 30, and 35 have enhanced contents notes. The 740 field is used in Examples 22, 29, and 33. The OCLC MARC examples do not reflect some changes in the layout of the Fixed Field display that will be made to accommodate the new "archival control" element (Leader /08) and to compress the amount of screen space that the Fixed Field occupies.

Let us emphasize that the fullness of data and coding present in some of these examples is not meant to suggest that all of this work should be done in every situation. Our intention is to illustrate the availability of certain options, techniques, and resources for those who wish to consider them and can benefit from their use.

EXAMPLE 1

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  024
Desc:     a        Accomp:           Dat tp:   s       Dates: 1986,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi s
  3  028 42  50114-3 ǂb Atlantic Video
  4  090     M1627 ǂb .A22 1986
  5  092     784.54 ǂb .A22
  6  049     XXXX
  7  110 2   AC/DC (Musical group)
  8  245 10  Who made who ǂh [videorecording] / ǂc AC/DC.
  9  260     New York, N.Y. : ǂb Atlantic Video, ǂc c1986.
 10  300     1 videocassette (24 min.) : ǂb sd., col. ; ǂc 1/2 in.
 11  500     Music videos.
 12  500     Title from container.
 13  511 0   AC/DC ; various assisting performers.
 14  508     Songs written by Malcolm Young, Angus Young, Brian Johnson.
 15  538     VHS, hi-fi stereo., Dolby.
 16  505 0   Who made who / produced by Jacqui Byford ; directed by David
Mallet for Millaney, Grant, Mallet, Mulcahy -- You shook me all night long /
produced by Jacqui Byford ; directed by David Mallet for Millaney, Grant,
Mallet, Mulcahy -- Shake your foundations / produced by Ian Brown ; directed by
Brian Ward for Keller-Thornton Productions -- Hell's bells ; For those about to
rock : (we salute you) / directed by Derek Burbridge.
 17  650  0  Music videos.
 18  650  0  Heavy metal (Music)
 19  655  7  Music videos. ǂ2 mim
 20  700 1   Young, Malcolm.
 21  700 1   Young, Angus.
 22  700 1   Johnson, Brian.
 23  700 1   Byford, Jacqui.
 24  700 1   Mallet, David.
 25  700 1   Brown, Ian.
 26  700 1   Ward, Brian.
 27  700 1   Burbridge, Derek.
 28  710 2   Atlantic Video.
 29  710 22  AC/DC (Musical group). ǂt Who made who.
 30  710 22  AC/DC (Musical group). ǂt You shook me all night long.
 31  710 22  AC/DC (Musical group). ǂt Shake your foundations.
 32  710 22  AC/DC (Musical group). ǂt Hell's bells.
 33  710 22  AC/DC (Musical group). ǂt For those about to rock.
```

Comments

This videorecording is issued as a collection of music videos. The performing group, AC/CD, is named in the chief source as having responsibility for the collection as a whole, and each music video contained in the collection is in fact performed by AC/DC. The responsibility of the group clearly goes beyond performance, execution, etc. The persons named as writers of the songs also happen to be members of the group.

The collection meets the requirements under the general definition for emanation, given in AACR2 as a footnote to 21.1B2, and it meets the criteria in LCRI 21.1B2. Rule 21.1B2e allows such performances to be entered under a performing group, and under rule 21.4B1 this collection is therefore entered under the group. Application of LCRI 21.23C is not necessary in order to enter this videorecording under the performing group.

The name of the performing group is transcribed in area one by applying the criteria in AACR2 6.1F1 (or the leeway allowed by LCRI 7.1F1). A complete contents note is given, with titles and statements of responsibility transcribed (according to AACR2 7.1F) from the container. The individual titles and statements of responsibility for the music videos do not appear on the videorecording itself.

Form subject headings from LCSH are assigned according to SCM:SH instruction sheet H 1916.5, "Music: Jazz and Popular Music Headings," to reflect the musical and moving image genres exhibited in the performances. This record also shows a MIM genre heading in MARC field 655, a field specifically defined for terms indicating the genre and/or form of the described material. Added entries are made according to AACR2 21.29 and 21.30. The LCRIs 21.29D (instructions for both sound recordings and audiovisual materials) and 21.23 are also applied.

If the guidelines for sound recording analysis in LCRI 21.7B were applied to this record, no analytical added entries would be made, since the collection consists of popular music. For the sake of illustration, analytical added entries have been made for the individual music videos in the collection, which is the prerogative of any cataloging agency. Each of these music videos taken separately is a moving image work of mixed responsibility which normally would be entered under title; however, rule 21.1B2e prescribes entry under the performing group in this case. An author/title analytical added entry is formulated for each music video as a moving image work (AACR2 21.30M, 21.1B2e, 21.4B1, and 25.3A). Instead of analytical added entries, the titles of the music videos in this collection could be traced as uncontrolled analytical titles in 740 fields, although this practice is not an officially sanctioned alternative to formal analytical added entries.

Analytical added entries could also be made for the musical works that are realized in the music video performances. One would suppose from the statement given on this item that the three persons named collectively in one general statement as writers of the music shared in all aspects the responsibility for each musical work. Based on this assumption and the presentation of the three authors on this item, these analytical added entries would be formulated (according to AACR2 21.30M, 21.6C1, and 25.27A) by using the heading for the first named writer, Malcolm Young, with the title of the musical work added as a subordinate uniform title:

```
700 12  Young, Malcolm. ǂt Who made who.
700 12  Young, Malcolm. ǂt You shook me all night long.
etc.
```

EXAMPLE 2

```
ID:XXXX00-X000              RTYP:c    ST:p   FRN:   MS:n  EL:u    AD:00-00-00
CC:9115  BLT:gm      DCF:a   CSC:d   MOD:    SNR:      ATC:       UD:00-00-00
CPR:xxu    L:eng     INT:g   TEQ:l  TYPE:v
PC:s      PD:1984/           RUN:158         GPC:     ACMP:
MMD:      OR:    POL:     DM:     RR:        COL:      EML:      GEN:   BSE:
COM:g  FMD:   OR:   CL:   BEM:   SEP:   MDS:   WD:   SSP:
COM:k  FMD:   OR:   CL:   PRS:   SSN:
COM:m  FMD:   OR:   CL:    PR:   SEP:   MDS:   WD:   KS:   ARV:
COM:v  FMD:f  OR:?  CL:c   VF:b  SEP:a  MDS:h  WD:o  KS:s
RMD:   OR:  SPD:   SND:   GRV:   DIM:   WID:  TC:  KD:  KM:  KC:   RC:  CAP:
COM:a    SMD:      OR:    CLR:   MPHY:       TREP:       PRD:       PL:
COM:d    SMD:      OR:    CLR:   MPHY:       TREP:
020     1558032363
028 42  2997$bHBO Video
090     PN1997.85$b.A42 1984
040     XXX$cXXX
130 0   Amadeus (Motion picture)
245 10  Peter Shaffer's Amadeus$h[videorecording] /$cthe Saul Zaentz Company
      presents a Milos Forman film.
260     [New York, N.Y.] :$bHBO Video,$cc1984.
300     1 videocassette (158 min.) :$bsd., col. ;$c1/2 in.
511 1   F. Murray Abraham (Salieri), Tom Hulce (Mozart), Elizabeth Berridge
      (Constanze).
508     Director, Milos Forman ; producer, Saul Zaentz ; screenplay, Peter
      Shaffer ; photography, Miroslav Ondricek ; art direction, Patrizia von
      Brandenstein ; sets, Karel Cerny ; choreography, Twyla Tharp ; music
      conducted and supervised by Neville Marriner.
500     Based on the play: Amadeus / Peter Shaffer.
500     Originally released as a motion picture in 1984.
500     Digital audio, hi-fi stereo., Dolby processed.
538     VHS.
586     Academy Award for best picture, 1984
586     Academy Award for best actor (Abraham), 1984
586     Academy Award for best director, 1984
586     Academy Award for best screen adaptation, 1984
586     Academy Award for art direction/set decoration, 1984
586     Academy Award for sound, 1984
586     Academy Award for costume design, 1984
586     Academy Award for make-up, 1984
520     Winner of eight Academy Awards, Amadeus is the film version of Peter
      Shaffer's stage hit centered around the supposed envy of Mozart and his
      music by the aging composer, Salieri. The music of Mozart is heard
      throughout the film.
600 10  Mozart, Wolfgang Amadeus,$d1756-1791$xDrama.
600 10  Salieri, Antonio,$d1750-1825$xDrama.
650  0  Composers$xAustria$xDrama.
650  0  Feature films.
655  7  Features.$2mim
655  7  Drama.$2mim
655  7  Adaptations.$2mim
700 1   Forman, Miloš.$4drt
700 1   Abraham, F. Murray.$4act
700 1   Hulce, Tom,$d1953-$4act
700 1   Berridge, Elizabeth.$4act
700 1   Zaentz, Saul.$4pro
700 1   Tharp, Twyla.$4chr
700 1   Marriner, Neville.$4cnd
```

```
700 1   Shaffer, Peter,$d1926-$tAmadeus.
700 12  Mozart, Wolfgang Amadeus,$d1756-1791.$4cmp$tSelections.
710 2   Saul Zaentz Company.$4prd
710 2   HBO Video (Firm)$4pbl
```

Comments

A moving image work of mixed responsibility, the feature film issued on this video-recording is entered under title. A uniform title main entry is formulated because this film is not known by its title proper which includes the introductory statement of responsibility (cf. AACR2 25.1A). Uniform titles with the parenthetical qualifier "(Motion picture)" are also assigned according to LCRI 25.5B when the heading for the motion picture is needed as a secondary entry, and the title for the motion picture is the same as a Library of Congress subject heading or the title of another work. The uniform title heading must be used in all entries for the particular work. The title and statements of responsibility are transcribed according to AACR2 7.1.

Topical subject headings are assigned to the same extent that they would be assigned to the drama in book form (cf. SCM:SH instruction sheet H 2230, "Visual Materials and Non-Music Sound Recordings").

The only things that distinguish this record from what would be expected from most audiovisual catalogers are the added access points that might be particularly useful for music library clientele. Added entries are made for the conductor and the choreographer in addition to an analytical added entry for Mozart's works which are prominently performed throughout the film.

EXAMPLE 3

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  028
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1987,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  028 42  FFH 1225 ǂb Films for the Humanities
    4  090     ML410.B4 ǂb B43 1987
    5  049     XXXX
    6  245 00  Beethoven and the sonata form ǂh [videorecording] / ǂc Granada
Television International ; written by Daniel Barenboim, Christopher Nupen ;
producer, Douglas Terry ; directed by Christopher Nupen.
    7  260     [Princeton, N.J.] : ǂb Films for the Humanities, ǂc c1987.
    8  300     1 videocassette (28 min.) : ǂb sd., col. ; ǂc 1/2 in.
    9  440  0  Barenboim on Beethoven
   10  511 0   Daniel Barenboim, lecturer, pianist.
   11  508     Photography, David Findlay, Chris Ashbrook ; editing, Peter
Heelas.
   12  538     VHS.
   13  520     Barenboim uses the first movement of the Waldstein Sonata to
illustrate how the sonata form suited Beethoven. After analyzing the musical
elements of the sonata, Barenboim performs the movement without interruption.
   14  600 10  Beethoven, Ludwig van, ǂd 1770-1827 ǂx Criticism and
interpretation.
   15  600 10  Beethoven, Ludwig van, ǂd 1770-1827. ǂt Sonatas, ǂm piano, ǂn
no. 21, op. 53. ǂr C major. ǂp Allegro con brio.
   16  650  0  Sonata form.
   17  650  0  Sonatas (Piano) ǂx Excerpts.
   18  655  7  Educational/cultural works. ǂ2 mim
   19  700 1   Barenboim, Daniel, ǂd 1942- ǂ4 prf
   20  700 1   Nupen, Christopher. ǂ4 drt
   21  700 1   Terry, Douglas. ǂ4 drt
   22  700 12  Beethoven, Ludwig van, ǂd 1770-1827. ǂt Sonatas, ǂm piano, ǂn
no. 21, op. 53, ǂr C major. ǂp Allegro con brio.
   23  710 2   Granada Television International. ǂ4 prd
   24  710 2   Films for the Humanities (Firm) ǂ4 pbl
```

Comments

This production approximates a lecture recital where the commentary and performance are given about equal weight. It is a moving image work of mixed responsibility which is entered under its title. Subject headings are assigned as they would be for any nonfiction material that deals with a topic, as provided for in SCM:SH instruction sheet H 2230, "Visual Materials and Non-Music Sound Recordings." In addition, a musical genre heading is assigned according to instruction sheet H 1160 for the musical genre exhibited in the performance. An analytical added entry is made for the musical work performed in the videorecording according to AACR2 21.30M and its LCRI.

EXAMPLE 4

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  xxu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  051
Desc:     a        Accomp:           Dat tp:   p       Dates: 1987,1952
  1  040     XXX ǂc XXX
  2  007     v ǂb d ǂd b ǂe g ǂf a ǂg i ǂh z ǂi u
  3  028 42  LV 12538 ǂb Paramount Home Video
  4  090     M1630.18 ǂb .J66 1987
  5  049     XXXX
  6  245 04  The best of Spike Jones. ǂn Volume one ǂh [videorecording] /
ǂc Goldberg & O'Reily Enterprises.
  7  260     Hollywood, Calif. : ǂb Paramount Home Video, ǂc c1987.
  8  300     1 videodisc (51 min.) : ǂb sd., b&w ; ǂc 12 in.
  9  511 0   Spike Jones, conductor and instrumentalist ; The City
Slickers, featuring Freddie Morgan, Doodles Weaver, George Rock, Sir Fredrick
Gas and Billy Barty.
 10  538     LaserVision.
 11  520     Spike Jones and The City Slickers deliver some of the wildest
musical moments from Spike's hit TV show. Features releases from 1952 through
1957.
 12  505 00  ǂt The evolution of music -- ǂt Farandole -- ǂt William Tell
overture -- ǂt I'm in the mood for love -- ǂt Minka -- ǂt The Poet & peasant
overture -- ǂt Girl musician medley : ǂt It's tough to be a girl musician/12th
Street rag/Sugar blues/He's funny that way/Wild wild women -- ǂt Spike Jones
hit medley : ǂt I'm captain of the space ship/Chloe/Holiday for strings/You
always hurt the one you love/Cocktails for two.
 13  650  0  Popular music ǂy 1951-1960.
 14  650  0  Television programs.
 15  650  0  Comedy programs.
 16  650  0  Wit and humor, Musical.
 17  655  7  Musical variety. ǂ2 mim
 18  700 1   Jones, Spike, ǂd 1911-1965. ǂ4 itr
 19  710 2   Goldberg & O'Reily Enterprises. ǂ4 prd
 20  710 2   Paramount Home Video. ǂ4 pbl
 21  710 2   City Slickers. ǂ4 prf
 22  730 0   Spike Jones show (Television program)
```

Comments

This videorecording is a collection of performances from various television broadcasts. Each selection regarded by itself would be a moving image work of mixed responsibility entered under its title; consequently, this collection of works, each of which taken separately could not be entered under a single person or body, must be considered under AACR2 21.7, "Collections of Works by Different Persons or Bodies." The main entry for the collection is under its collective title according to 21.7B1. Some catalogers would prefer to enter this collection under the principal performer.

EXAMPLE 5

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  cau
  Int lvl:  e        Mod rec:          Tech:     l       Leng:  060
  Desc:     a        Accomp:           Dat tp:   q       Dates: 1980,1989
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     ML3479 ǂb .B52 1980z
    4  049     XXXX
    5  245 00  Blacks, blues, black ǂh [videorecording] / ǂc written and
produced by Maya Angelou ; directed by Robert Hagopian.
    6  246 1   ǂi Subtitle on container: ǂa Black music in passage
    7  260     Alexandria, Va. : ǂb PBS Video, ǂc [198-?]
    8  300     1 videocassette (60 min.) : ǂb sd., col. ; ǂc 1/2 in.
    9  511 0   Maya Angelou, narrator, vocals ; Kas Bonsieh Quartet ; The
Heavenly Tones ; J.H. Smalley ; Jimmy Ed Trio.
   10  500     Originally broadcast by KQED San Francisco.
   11  538     VHS.
   12  520     Chronicles the African roots of American black music, narrated
and sometimes sung by Maya Angelou.
   13  650  0  Afro-Americans ǂx Music ǂx History and criticism.
   14  650  0  Afro-Americans ǂx Music.
   15  650  0  Blacks ǂz Africa ǂx Music.
   16  650  0  Blues (Music) ǂx History and criticism.
   17  650  0  Popular music ǂz United States ǂx African influences.
   18  650  0  Popular music ǂz United States.
   19  655  7  Historical works (Nonfiction) ǂ2 mim
   20  655  7  Music. ǂ2 mim
   21  700 1   Angelou, Maya.
   22  700 1   Hagopian, Robert.
   23  710 2   PBS Video.
   24  710 2   KQED-TV (Television station : San Francisco, Calif.)
```

Comments

This non-fiction moving image work of mixed responsibility is entered under its title. It is not considered to be a collection since the musical performances occur within a historical narrative. The participant/performer note naming the narrator and musical performers seen and heard on the videorecording is formulated according to AACR2 6.7B6 and its MCD, as recommended in this manual. Subject headings are assigned according to SCM:SH instruction sheet H 1917, "Music of Ethnic and National Groups." Instruction sheet H 2230 provides general guidance for subject analysis of visual materials. Added entries could be made for all of the participants named in the 511 note, if considered important to the cataloging agency.

EXAMPLE 6

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  ita
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  115
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1982,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi s
    3  028 42  TVE 2804 ǂb Thorn EMI Video
    4  033 00  19820216 ǂb 5754 ǂc L7
    5  041 1   ita ǂg engita ǂh ita
    6  090     M1500.P97 ǂb B5 1982
    7  092     782.1 ǂb .P82
    8  049     XXXX
    9  245 03  La bohème ǂh [videorecording] / ǂc by Giacomo Puccini ;
libretto by Guiseppe [i.e. Giuseppe] Giacosa and Luigi Illica ; produced by
John Copley ; produced by BBC TV in association with Covent Garden Video
Productions Limited ; directed by Brian Large.
   10  260     [New York, N.Y.] : ǂb Thorn EMI Video, ǂc c1982.
   11  300     1 videocassette (115 min.) : ǂb sd., col. ; ǂc 1/2 in. + ǂe 1
booklet (55 p. ; 17 cm.)
   12  440   0 [Thorn EMI classic performance]
   13  546     Sung in Italian.
   14  511 0   Ileana Cotrubas (Mimì), Neil Shicoff (Rodolfo), Thomas Allen,
Marilyn Zschau (Musetta), Gwynne Howell (Colline), John Rawnsley (Schaunard),
Brian Donlan (Benoit), John Gibbs (Alcindoro), Daniel McCoshan (Parpignol) ;
Orchestra of the Royal Opera House ; Royal Opera Chorus ; Lamberto Gardelli,
conductor.
   15  508     Designer, Julia Trevelyan Oman ; camera, Alastair Mitchell ;
videotape editor, Roger Harvey.
   16  500     Based on: Scènes de la vie de Bohème / Henri Murger.
   17  518     A videorecording of the performance from the Royal Opera House
Covent Garden on Feb. 16, 1982.
   18  538     VHS, stereo. hi-fi.
   19  546     Booklet contains synopsis in English and libretto in Italian
with English translation.
   20  520     A presentation of Puccini's opera, a tragic love story set in
the Latin Quarter of Paris.
   21  650  0  Operas.
   22  655  7  Music. ǂ2 mim
   23  700 1   Giacosa, Giuseppe, ǂd 1847-1906. ǂ4 lbt
   24  700 1   Illica, Luigi, ǂd 1857-1919. ǂ4 lbt
   25  700 1   Copley, John. ǂ4 pro
   26  700 1   Large, Brian. ǂ4 drt
   27  700 1   Cotrubas, Ileana. ǂ4 voc
   28  700 1   Shicoff, Neil. ǂ4 voc
   29  700 1   Allen, Thomas, ǂd 1944- ǂ4 voc
   30  700 1   Zschau, Marilyn. ǂ4 voc
   31  700 1   Howell, Gwynne. ǂ4 voc
   32  700 1   Rawnsley, John. ǂ4 voc
   33  700 1   Gardelli, Lamberto. ǂ4 cnd
   34  700 12  Puccini, Giacomo, ǂd 1858-1924. ǂ4 cmp ǂt Bohème.
   35  700 1   Murger, Henri, ǂd 1822-1861. ǂt Scènes de la vie de bohème.
   36  710 2   British Broadcasting Corporation. ǂb Television Service. ǂ4
prd
   37  710 2   Thorn EMI Video. ǂ4 pbl
   38  710 2   Royal Opera House (London, England) ǂ4 prf
```

Comments

The recorded production of this opera constitutes a moving image work of mixed responsibility, and it is entered under its title. Some catalogers would prefer to enter all performances of operas under the composer. The title of this videorecording, being also the title of the musical work performed, is transcribed according to AACR2 5.1B1 and its LCRI, as recommended in this manual. The statements of responsibility are transcribed according to AACR2 7.1F1 and its LCRI. The composer and librettists named in the chief source are considered to have a "major role" in the context of rule 7.1F1, and these statements of responsibility are transcribed in area one as recommended in this manual.

Instructions in both AACR2 7.7B6 and 6.7B6 (including its MCD) have been incorporated in formulating the 511 performer note.

In addition to the LCSH musical genre heading "Operas," some catalogers may also wish to use the LCSH heading "Musical films," since it is the most specific film genre heading available in LCSH that might apply to this production. Strictly speaking, however, there is no evidence that this videorecording has ever been released or distributed as a motion picture.

Added entries are made according to AACR2 21.29 and 21.30. LCRI 21.29D (instructions for both sound recordings and audiovisual materials) and LCRI 21.23 are also applied as recommended in this manual.

EXAMPLE 7

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  035
Desc:     a        Accomp:           Dat tp:   s       Dates: 1994,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd m ǂe b ǂf a ǂg h ǂh o ǂi s
  3  024 1   73008257273
  4  041 1   engspa ǂh eng ǂg eng
  5  090     M1630.18 ǂb .B72 1994
  6  049     XXXX
  7  100 1   Braxton, Toni.
  8  245 14  The hit video collection ǂh [videorecording] / ǂc Toni Braxton
; produced by Len Epand, S.A. Baron ; film interview and studio performance
directed and produced by S.A. Baron.
  9  260     [New York, N.Y.?] : ǂb LaFace Records ; ǂa New York, N.Y. : ǂb
Manufactured and distributed by 6 West Home Video, ǂc c1994.
 10  300     1 videocassette (35 min.) : ǂb sd., col. with b&w sequences ;
ǂc 1/2 in.
 11  546     Songs sung in English with one repeated in a Spanish version.
 12  511 0   Toni Braxton, vocals, piano ; Davitt Singletary, interviewer ;
various assisting performers and musicians in the music videos.
 13  508     Executive producer, Antonio "L.A." Reid ; photography, Nancy
Schreiber ; editing, Jim Weiner, Joe Baron.
 14  538     VHS, hi-fi stereo., Dolby.
 15  520     Toni Braxton performs in this collection of music videos and
studio performances.  Includes interspersed brief interviews, clips, etc.
featuring Toni Braxton and others.
 16  505 0   Love shoulda brought you home / Toni Braxton ; Ralph Zinman,
director ; Benji Howell, producer ; [song] written by Babyface, Daryl Simmons,
Bo Watson -- Another sad love song / Toni Braxton ; Ralph Zinman, director ;
Benji Howell, producer ; [song] written by Babyface and Daryl Simmons -- Best
friend : (studio performance) / [song] written by Toni Braxton and Vance Taylor
(Toni Braxton, vocals, piano) -- Breathe again / Toni Braxton ; Randee St.
Nicholas, director ; John Hopgood, producer ; [song] written by Babyface -- All
and all : (studio performance) / [song] written by Toni Braxton and Ernesto
Phillips (Toni Braxton, vocals, piano) -- Seven whole days / Toni Braxton ;
Lionel Martin, director ; John Larrier, Ralph McDaniels, producers ; [song]
written by Babyface and Antonio "L.A." Reid -- You mean the world to me /
Toni Braxton ; Lionel Martin, director ; John Larrier, Ralph McDaniels,
producers ; [song] written by Antonio "L.A." Reid, Babyface, Daryl Simmons --
Breathe again : (Spanish version) / Toni Braxton ; Randee St. Nicholas,
director ; John Hopgood, producer ; [song] written by Babyface.
 17  650  0  Music videos.
 18  650  0  Popular music ǂy 1991-2000.
 19  655  7  Music videos. ǂ2 mim
 20  700 1   Epand, Len.
 21  700 1   Baron, S. A.
 22  700 1   Singletary, Davitt.
 23  700 1   Zinman, Ralph.
 24  700 1   Howell, Benji.
 25  700 1   St. Nicholas, Randee.
 26  700 1   Hopgood, John.
 27  700 1   Martin, Lionel.
 28  700 1   Larrier, John.
 29  700 1   McDaniels, Ralph.
 30  700 12  Braxton, Toni. ǂt Best friend.
 31  700 12  Braxton, Toni. ǂt All and all.
```

```
32  710 2   LaFace Records.
33  710 2   6 West Home Video.
34  730 02  Love shoulda brought you home (Music video)
35  730 02  Another sad love song (Music video)
36  730 02  Breathe again (Music video)
37  730 02  Seven whole days (Music video)
38  730 02  You mean the world to me (Music video)
39  730 02  Breathe again (Music video). ǂl Spanish.
```

Comments

This videorecording contains a collection made up principally of music videos. It also includes two studio performances and brief clips of interviews, dialog, and commentary interspersed among the performances. It clearly presents itself as a collection of music videos, and they constitute the major content of the item. LCRI 21.23C, final section addressing "Music Videos & Popular Music Folios" is applied here which allows entry of the collection under the principal performer per AACR2 21.23C. The name of the principal performer, Toni Braxton, is transcribed in area one according to the criteria in AACR2 6.1F1 (or cataloger's judgment allowed by LCRI 7.1F1). All information in the contents note is taken from the chief source, the videorecording itself.

Form subject headings from LCSH are assigned to reflect the genres of the performances according to SCM:SH instruction sheet H 1916.5, "Music: Jazz and Popular Music Headings." Added entries are made according to AACR2 21.29 and 21.30. The LCRI 21.29D (instructions for both sound recordings and audiovisual materials) is also applied. Being made up entirely of popular music, this collection would not be analyzed under the guidelines for sound recording analysis in LCRI 21.7B. We have made formal analytical added entries in this example for all of the musical performances. An analytical added entry for the musical work itself is made for each of the two studio performances rather than an analytical added entry for each as a moving image work, their significance as moving image works being decidedly less than the true music videos in the collection. In the case of the music videos, analytical added entries have been formulated for each of them as a moving image work of mixed responsibility; thus, a uniform title for each music video is assigned with a qualifier supplied along the lines of instructions for radio and television programs, etc., in LCRI 25.5B. Some catalogers might elect to trace the titles of all of these performances as uncontrolled titles in multiple 740 fields in lieu of formal analysis.

Analytical added entries also could be made for the musical works (songs) performed in the music videos, since the authorship of each song is clearly stated in the item. This is the type of analytical added entry that would be made if the item were a sound recording and the cataloger wished to provide formal analysis. Such entries would be formulated as author/title analytical added entries according to AACR2 21.30M, 21.4A1, 21.6C1, and 25.27A.

EXAMPLE 8

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  103
Desc:     a        Accomp:           Dat tp:   s       Dates: 1992,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi s
  3  020     1564061620
  4  028 42  19V-49162 ǂb SMV Enterprises
  5  090     M1630.18 ǂb .B78
  6  049     XXXX
  7  245 00  Bruce Springsteen in concert ǂh [videorecording] : / ǂc
produced by Joel Gallen ; co-produced by Alex Coletti ; directed by Larry
Jordan ; an MTV production.
  8  260     New York, NY : ǂb SMV Enterprises, ǂc c1992.
  9  300     1 videocassette (103 min.) : ǂb sd., col. ; ǂc 1/2 in.
 10  511 0   Bruce Springsteen, vocals, guitar, harmonica ; Zachary Alford,
drums ; Roy Bittan, keyboards ; Shane Fontayne, guitar ; Tommy Sims, bass ;
Crystal Taliefero, guitar, percussion, vocals ; Gia Ciambotti, vocals ; Carol
Dennis, vocals ; Cleopatra Kennedy, vocals ; Bobby King, vocals ; Angel Rogers,
vocals ; Patti Scialfa.
 11  508     Executive producer, Jon Landau ; video, Chuck Reilly ;
cameras, Sam Drummy ... et al. ; sound recording, Toby Scott ; editor, Eli
Tishberg.
 12  500     Originally broadcast on the MTV television series Unplugged,
Nov. 11, 1992 (except final two selections).
 13  518     Taped at Warner Hollywood Studios.
 14  538     VHS, hi-fi stereo., Dolby.
 15  505 00  ǂt Red headed woman -- ǂt Better days -- ǂt Local hero -- ǂt
Atlantic City -- ǂt Darkness on the edge of town -- ǂt Man's job -- ǂt Growin'
up -- ǂt Human touch -- ǂt Lucky town -- ǂt I wish I were blind -- ǂt Thunder
road -- ǂt Light of day -- ǂt The big muddy -- ǂt 57 channels (and nothin' on)
-- ǂt My beautiful reward -- ǂt Glory days -- ǂt Living proof -- ǂt If I should
fall behind.
 16  650  0  Rock music ǂy 1991-2000.
 17  650  0  Concerts.
 18  650  0  Television programs.
 19  655  7  Music. ǂ2 mim
 20  700 1   Springsteen, Bruce.
 21  700 1   Gallen, Joel.
 22  700 1   Coletti, Alex.
 23  700 1   Jordan, Larry.
 24  710 2   MTV Networks.
 25  710 2   SMV Enterprises.
 26  730 0   Unplugged (Television program)
```

Comments

This videorecording of a concert, a collection made up of a series of performances constituting moving image works by different persons or bodies, is entered under its collective title according to AACR2 21.7B1. Some catalogers would prefer to enter it

under the principal performer, and some might apply LCRI 21.23C according to their understanding of the usage of "music video" in order to enter the collection under Springsteen.

Even though the title of the television series, *Unplugged*, appears in the chief source immediately following the title of the program, it has not been transcribed as a series statement or as part of the title of the videorecording; rather, the information has been given in a note. There is no indication that the publisher is issuing a series of the programs broadcast on the *Unplugged* television series. In describing republications, LCRI 2.7B7 instructs us to record an original series statement in a note, and this videorecording of a television program that was broadcast as part of a television series is a somewhat similar situation.

An alternative method of transcribing the title is available. Both *The FIAF Cataloguing Rules for Film Archives* and *Archival Moving Image Materials: a Cataloging Manual* contain special instructions for television series which state that the title of the series should be given first, punctuated by a period and a space followed by the episode or part title. There is nothing in AACR2 that would preclude this method of dealing with the title in records for parts/episodes/programs that were broadcast in television series. Thus, we would have the following transcription:

```
    6  245 00  Unplugged. ǂp Bruce Springsteen in concert ǂh [videorecording]
/ ǂc produced by Joel Gallen ; co-produced by Alex Coletti ; directed by
Larry Jordan ; an MTV production.
    7  246 30  Bruce Springsteen in concert
    8  246 3   Plugged
    9  260     New York, NY : ǂb SMV Enterprises, ǂc c1992.
   10  300     1 videocassette (103 min.) : ǂb sd., col. ; ǂc 1/2 in.
   11  500     An "X" appears over the first two letters of the television
series title, Unplugged.
```

The 511 note is formulated according to AACR2 6.7B6.

We have assigned the LCSH term "Concerts" as a form heading, as is the practice of many audiovisual catalogers for this type of videorecording; however, the Library of Congress itself has not yet begun to use "Concerts" as a form term.

The added entries are made according to AACR2 21.29, 21.30, and LCRI 21.29D. The added entry for the television program was formulated according to the instructions for "Radio and Television Programs" in LCRI 25.5B.

EXAMPLE 9

```
ID:XXXX00-X000              RTYP:c    ST:p   FRN:   MS:n  EL:     AD:00-00-00
CC:9115  BLT:gm      DCF:a   CSC:d   MOD:    SNR:      ATC:       UD:00-00-00
CPR:cau    L:eng     INT:g   TEQ:l  TYPE:v
PC:s      PD:1987/           RUN:117          GPC:     ACMP:
MMD:      OR:    POL:     DM:     RR:          COL:      EML:      GEN:   BSE:
COM:g  FMD:   OR:   CL:   BEM:   SEP:   MDS:   WD:   SSP:
COM:k  FMD:   OR:   CL:   PRS:   SSN:
COM:m  FMD:   OR:   CL:    PR:   SEP:   MDS:   WD:   KS:   ARV:
COM:v  FMD:f  OR:?  CL:c   VF:b  SEP:a  MDS:h  WD:o  KS:s
RMD:   OR:  SPD:   SND:   GRV:   DIM:   WID:  TC:  KD:  KM:  KC:   RC:  CAP:
COM:a    SMD:      OR:    CLR:   MPHY:       TREP:       PRD:       PL:
COM:d    SMD:      OR:    CLR:   MPHY:       TREP:
028 42  2183$bEmbassy Home Entertainment
090     M1500.H2232$bC5 1987
040     XXX$cXXX
245 02  A chorus line$h[videorecording] /$cmusic by Marvin Hamlisch ; lyrics by
      Edward Kleban ; choreography by Jeffrey Hornaday ; screenplay by Arnold
      Schulman ; produced by Cy Feuer and Ernest H. Martin ; directed by
      Richard Attenborough.
246 1   $iTitle on container:$aChorus line, the movie
260     Los Angeles, CA :$bEmbassy Home Entertainment,$cc1987.
300     1 videocassette (117 min.) :$bsd., col. ;$c1/2 in.
500     Closed-captioned for the hearing impaired.
511 1   Michael Douglas (Zach), various performers.
508     Arranger and conductor, Ralph Burns.
500     Based on the stage play conceived, choreographed, and directed by
      Michael Bennett.
500     Originally released as a motion picture in 1985.
500     Hi-fi stereo., mono. compatible; digitally mastered; Dolby processed.
538     VHS.
500     PG-13.
520     Tells the high voltage story of a group of young performers who
      audition for the chorus of a Broadway musical.
650  0  Musical films.
650  0  Feature films.
650  0  Video recordings for the hearing impaired.
655  7  Musicals.$2mim
655  7  Features.$2mim
655  7  Adaptations.$2mim
700 1   Kleban, Edward.$4lyr
700 1   Hornaday, Jeffrey.$4chr
700 1   Schulman, Arnold.$4lbt
700 1   Feuer, Cy.$4pro
700 1   Martin, Ernest H.,$d1944-$4pro
700 1   Attenborough, Richard.$4drt
700 1   Douglas, Michael,$d1944-$4act
700 1   Burns, Ralph.$4arr$4cnd
700 12  Hamlisch, Marvin.$4cmp$tChorus line.
710 2   Embassy Home Entertainment (Firm)$4pbl
```

Comments

This cinematic adaptation of a musical play is a moving image work of mixed responsibility and is entered under title. Subject headings are assigned according to SCM:SH instruction sheet H 2230, "Visual Materials and Non-Music Sound Recordings." The analytical added entry is made according to AACR2 21.30M and its LCRI for the musical work realized in this production.

EXAMPLE 10

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nmu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  ---
Desc:     a        Accomp:           Dat tp:   s       Dates: 1990,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  090     ML197 ǂb .C65 1990
  4  049     XXXX
  5  111 2   Composer's Symposium ǂd (1990 : ǂc University of New Mexico)
  6  245 10  Composer's Symposium, March 25-28, 1990 ǂh [videorecording] /
ǂc participating composers, Alan Hovhaness ... [et al.].
  7  260     ǂc 1990.
  8  300     10 videocassettes : ǂb sd., col. ; ǂc 1/2 in.
  9  536     Sponsored by the Dept. of Music, College of Fine Arts,
University of New Mexico.
 10  505 0   [1]. New directions in contemporary music / Wesley Selby ...
[et al.]. Religious and folk influences in contemporary music / Alan Hovhaness
... [et al.] -- [2]. Composition seminar -- [3]. Meet the composer, Lloyd Ultan
-- [4]. Who cares if you listen? Ask the composer -- [6]. John Donald Robb
concert 1 -- [7]. John Donald Robb concert 2 -- [8]. Alumni concert -- [9].
Gordon Getty concert -- [10]. Concert V.
 11  650  0  Music ǂx History and criticism ǂy 20th century ǂx Congresses.
 12  650  0  Composers ǂx Congresses.
 13  650  0  Music.
 14  655  7  Educational/cultural works. ǂ2 mim
 15  655  7  Music. ǂ2 mim
 16  700 1   Hovhaness, Alan, ǂd 1911-
 17  710 2   University of New Mexico. ǂb Dept. of Music.
```

Comments

This unpublished videorecording of a conference clearly meets the requirements given in AACR2 21.1B2d which prescribe main entry under a corporate name. Subject headings have been assigned just as they would be for a printed publication of the proceedings of a conference. An LCSH form heading, "Music," has been assigned to describe the recorded performances that are included in the conference. Analytic records could be made to provide more detailed description and access for individual parts of this conference.

EXAMPLE 11

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  vau
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  029
  Desc:     a        Accomp:           Dat tp:           Dates: 1991,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe c ǂf a ǂg h ǂh r ǂi u
    3  090     ML420.S444 ǂb C66 1991
    4  049     XXXX
    5  245 02  A conversation with Mike Seeger ǂh [videorecording] / ǂc
producer, Parks Lanier ; director, Jan Samoriski.
    6  260     ǂc c1991.
    7  300     1 videocassette (29 min.) : ǂb sd., col. ; ǂc 3/4 in.
    8  511 0   Interviewer: Parks Lanier.
    9  500     This presentation was given as part of the 1991 Highland
Summer Conference.
   10  518     Recorded by the Radford University Telecommunications Bureau
on June 27, 1991.
   11  538     U-matic.
   12  520     Musician Mike Seeger discusses his musical influences and
plays some traditional Appalachian tunes.
   13  600 10  Seeger, Mike, ǂd 1933- ǂx Interviews.
   14  650  0  Musicians ǂz United States ǂx Interviews.
   15  650  0  Folk music ǂz Appalachian Region, Southern.
   16  655  7  Interviews. ǂ2 mim
   17  700 1   Seeger, Mike, ǂd 1933-
   18  700 1   Lanier, Parks, ǂd 1944-
   19  700 1   Samoriski, Jan.
   20  710 2   Radford University. ǂb Telecommunications Bureau.
   21  711 2   Highland Summer Conference ǂd (1991 : ǂc Radford University)
```

Comments

This videorecording of an interview is a moving image work of mixed responsibility, and it is entered under its title. AACR2 21.25 addresses "Reports of interviews or Exchanges," but there is no precedent for applying this rule to moving image works, where persons other than the interviewer and interviewee could have some responsibility for the work. This videorecording names in its chief source persons responsible for production and direction in addition to the interviewer and interviewee.

Subject headings are assigned according to SCM:SH instruction sheet H 1678, dealing with interviews.

EXAMPLE 12

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  dk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  120
  Desc:     a        Accomp:  z        Dat tp:   s       Dates: 1989,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  020     ǂc $39.95
    4  028 42  DAN 01 ǂb Home Vision
    5  090     GV1790.A1 ǂb .D36 1989
    6  092 0   792.84 ǂb D195
    7  049     XXXX
    8  245 00  Dance Theatre of Harlem ǂh [videorecording] / ǂc a Dance
Theatre of Harlem production ; produced and directed by Thomas Grimm ;
coproduced by Danmarks Radio and RM Arts.
    9  246 1   ǂi Title on container and labels: ǂa Dance Theater of Harlem
   10  260     [Chicago, Ill.] : ǂb Home Vision, ǂc c1989.
   11  300     1 videocassette (120 min.) : ǂb sd., col. ; ǂc 1/2 in + 1
booklet.
   12  508     Staging, Enrigues Martinez (1st work), James Truitte (3rd
work) ; camera, Leif Larsen, Knud Pedersen, Bent Walther.
   13  538     VHS.
   14  520     Four ballets, performed by the Dance Theatre of Harlem, with
an introduction by Arthur Mitchell, artistic director. Robert North
introduces the second work.
   15  505 0   Fall River legend / choreography, Agnes de Mille ; music,
Morton Gould (Danish Radio Symphony Orchestra ; Markus Lethinen, conductor) --
Troy game / choreography, Robert North ; music, Bob Downes (Danish Radio Concert
Orchestra ; David LaMarche, conductor) -- The beloved / choreography, Lester
Horton ; music, Judith Hamilton (Danish Radio Concert Orchestra ; David
LaMarche, conductor) -- John Henry / choreography, Arthur Mitchell ; music,
Milton Rosenstock (Leon Bibb, singer ; various instrumentalists ; Milton
Rosenstock, conductor).
   16  650  0  Ballets.
   17  650  0  Modern dance.
   18  655  7  Dance. ǂ2 mim
   19  610 20  Dance Theatre of Harlem.
   20  650  0  Afro-Americans in the performing arts.
   21  700 1   Grimm, Thomas. ǂ4 drt
   22  700 1   Mitchell, Arthur, ǂd 1934- ǂ4 nrt ǂ4 chr
   23  700 1   North, Robert, ǂd 1945- ǂ4 chr
   24  700 1   De Mille, Agnes. ǂ4 chr
   25  700 1   Horton, Lester, ǂd 1906-1953. ǂ4 chr
   26  700 12  Gould, Morton, ǂd 1913- ǂ4 cmp ǂt Fall River legend.
   27  700 12  Downes, Bob. ǂ4 cmp ǂt Troy game.
   28  700 12  Hamilton, Judith. ǂ4 cmp ǂt Beloved.
   29  700 12  Rosenstock, Milton. ǂ4 cmp ǂt John Henry.
   30  710 2   Dance Theatre of Harlem. ǂ4 dnc
   31  710 2   Danmarks radio. ǂ4 fnd
   32  710 2   RM Arts (Firm) ǂ4 fnd
   33  710 2   Home Vision (Firm) ǂ4 pbl
   34  730 02  Fall River legend (Choreographic work : De Mille)
   35  730 02  Troy game (Choreographic work : North)
   36  730 02  Beloved (Choreographic work : Horton)
   37  730 02  John Henry (Choreographic work : Mitchell)
```

Comments

This videorecording is a collection of four separate moving image works of mixed responsibility by different persons or bodies. It has a collective title, and, under AACR2 21.7B, it is entered under its collective title. Some catalogers would wish to enter this collection under the principal performer, the dance company. Each performance is introduced by some commentary, but the commentary is not extensive, and the performances themselves predominate.

This collection presents complex levels of intellectual entities which can be brought out in formal analysis according to the needs of the cataloging agency. There are four moving image works each of which incorporates an identifiable musical work and a choreographic work. This example shows analytical added entries for the musical works that are incorporated in these performances as well as the choreographic works (LCRI 25.5B has a section specifically addressing the formulation of uniform titles for choreographic works). No separate analytical added entries have been formulated for the moving image works themselves, but if such access would be useful in a particular catalog they could be made. Regarding the extent of analysis for a collection such as this, we have recommended the use of the provisions for analysis of sound recordings in LCRI 21.7B.

EXAMPLE 13

```
Type:     g        Bib lvl: m        Source:   d       Lang:  arm
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  082
Desc:     a        Accomp:           Dat tp:   s       Dates: 1992,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  041 0   arm ǂg engarm
  4  090     BX127 ǂb .A2 1992
  5  049     XXXX
  6  245 04  The Divine Liturgy of the Armenian Church ǂh [videorecording]
: ǂb Sunday service / ǂc produced and directed by Eleanora A. Ordjanian ;
produced under the auspices of the Diocese of the Armenian Church of America.
  7  246 1   ǂi Title on cassette label in Armenian script: ǂa Hay
Ekeghetsʻioy Patarագ
  8  260     New York, N.Y. : ǂb E.A. Ordjanian and Diocese of the Armenian
Church of America, ǂc c1992.
  9  300     1 videocassette (ca. 82 min.) : ǂb sd., col. ; ǂc 1/2 in.
 10  546     Spoken, chanted, and sung in Armenian.
 11  511 0   Rt. Rev. Bishop Khajag Barsamian, celebrant ; Mary
Selvinezian, choir director ; Berj Zamkochian, organist ; Lucine Amara, guest
soloist.
 12  508     Supervising producer, editor, Donald P. Finamore ; lighting,
Joe King ; camera, Joe King, Paul Tfakes, Bob Feder.
 13  518     Church bells, shown during the opening title and credits,
filmed at the Church of the Nativity, Bethlehem, the Holy Land. Liturgical
ceremony filmed at the Armenian Church of the Holy Martyrs, New York City.
 14  538     VHS.
 15  520     "The Divine Liturgy (Badarak) is the highest expression of
Christian celebrations. Here the liturgy is a Pontifical Liturgy, with a
bishop as celebrant ... The musical setting sung by the choir is the revered
work of Makar Yekmalian."--Container.
 16  610 20  Armenian Church ǂx Liturgy.
 17  650  0  Armenians ǂz United States ǂx Music.
 18  650  0  Chants (Armenian)
 19  650  0  Hymns, Armenian.
 20  650  0  Communion-service music.
 21  655  7  Documentaries and factual works. ǂ2 mim
 22  655  7  Religious works. ǂ2 mim
 23  655  7  Music. ǂ2 mim
 24  700 1   Ordjanian, Eleanora A.
 25  700 1   Barsamian, Khajag.
 26  700 1   Selvinezian, Mary.
 27  700 1   Zamkochian, Berj.
 28  700 1   Amara, Lucine.
 29  700 1   Ekmalyan, Makar, ǂd 1856-1905.
 30  710 2   Armenian Church of America.
 31  710 2   Armenian Church of the Holy Martyrs (New York, N.Y.)
 32  710 22  Armenian Church. ǂt Surb Patarag.
```

Comments

This videorecording presents a clear example of a moving image work of mixed responsibility, a product of the collaboration and participation of many persons and bodies. It is entered under title. It does not fall under the provisions for liturgical works in AACR2 21.39 that prescribe entry under a religious body since this rule deals explicitly with liturgical *texts*.

The subject analysis must take into account the liturgical aspect of the work as well as the musical content and national emphasis. An author/title added entry has been made to reflect the liturgical text which is in evidence throughout the moving image work. SCM:SH instruction sheet H 1917, "Music of Ethnic and National Groups," is applied because of the national emphasis of the music (which would be especially important in a music library setting). The LCSH subject headings for the musical aspects of the work are assigned according to SCM:SH instruction sheet H 1160, "Pattern Headings: Music Compositions."

EXAMPLE 14

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
Int lvl:  g        Mod rec:          Tech:     l       Leng:  030
Desc:     a        Accomp:           Dat tp:   s       Dates: 1992,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  020     0884326012
  4  028 42  V72335 ǂb Jeffrey Norton Publishers
  5  041 0   engturara ǂg eng
  6  043     a-tu---
  7  092     ML3758 ǂb .E27 1980z
  8  049     XXXX
  9  245 00  Ecstatic circle ǂh [videorecording] / ǂc Open End Theatre
presents ; directed by Deben Bhattacharya ; produced by Deben Bhattacharya &
Open End Theatre.
 10  260     Guilford, CT : ǂb Distributed in the U.S. and Canada by Jeffrey
Norton Publishers, ǂc [c1992]
 11  300     1 videocassette (ca. 30 min.) : ǂb sd., col. ; ǂc 1/2 in.
 12  490 1   Music & society
 13  546     English narration; songs and chants sung in Turkish and
Arabic.
 14  511 0   Narrator: Richard Baker.
 15  508     Photography, Denny Densham ; research, Jharna Bose.
 16  500     An A-FM recording of a Sussex Tapes London production.
 17  518     Recorded in Turkey.
 18  538     VHS.
 19  520     Presents scenes in Istanbul, Anatolian folk dancing and music,
the ceremonial music and dance of the Mevlevi Dervish Order (whirling
dervishes), and footage of a large group of worshipers engaged in a form of
ritual prayer in rhythmic breathing and chanting.
 20  650  0  Music, Islamic ǂz Turkey.
 21  650  0  Folk music ǂz Turkey.
 22  650  0  Chants (Sufi)
 23  690     Folk dancing, Turkish ǂz Turkey.
 24  650  0  Mevleviyeh ǂz Turkey ǂz Konya ǂx Rituals.
 25  650  0  Sufism ǂx Turkey ǂx Rituals.
 26  655  7  Anthropological works. ǂ2 mim
 27  655  7  Music. ǂ2 mim
 28  655  7  Dance. ǂ2 mim
 29  700 1   Battacharya, Deben.
 30  700 1   Baker, Richard.
 31  710 2   Open End Theatre.
 32  710 2   Jeffrey Norton Publishers.
 33  710 2   Sussex Tapes London (Firm)
 34  830  0  Music and society.
```

THE ARTHUR FRIEDHEIM LIBRARY
PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MD 21202

Comments

This documentary is a moving image work of mixed responsibility and is entered under title. The subject headings are assigned, in part, according to SCM:SH instruction sheet H 1917, "Music of Ethnic and National Groups." The subject heading "Folk dancing, Turkish" is tagged 690 because it is not yet an established LCSH heading.

Even though this videorecording is fairly short and seems to be intended for a general audience, it provides an example of the difficulty in determining the appropriate depth and type of subject/genre access that may be needed for ethnographic materials. Such decisions must take into account the particular needs of the users of the collection. There are elements in this videorecording illustrating costume and dress, religious objects and practices, dance, musical instruments, Turkish classical music, crafts, and possibly other factors that are in evidence that might be significant to a researcher, although there may be no particular discussion of them in the narration.

Some of the more prominent musical instruments shown and played are the zūrnā, davul, and the bağlama. Others mentioned in the credits are the bendir, nay, tanbur, kanun, tanbura saz, and kaval. Although LCSH headings exist for most of these instruments, these headings are not called for as topical subject headings under SCM:SH instruction sheet H 1917. There is no substantive discussion of the instruments themselves on the videorecording. If such access is desired, some catalogers might choose to assign the LCSH headings for these musical instruments even though such usage appears to be not in accordance with LC practice (as stated in instruction sheet H 1917). Another possibility would be to include the names of instruments, dances, etc. in the summary note which could be indexed for keyword searching. Probably more satisfactory means for providing very specific subject access to materials such as this videorecording might be afforded by the use of special thesauri which provide controlled vocabulary in great detail for certain subject areas. Such a thesaurus for music subjects has been under development for several years.

Terms required for subject access which are not available in LCSH may be established locally, and proposals may also be submitted to the Library of Congress for their inclusion in LCSH. If desired, uncontrolled index terms may be entered in a 653 field (cf. SCM:SH instruction sheet H 160).

EXAMPLE 15

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  mau
  Int lvl:  f        Mod rec:          Tech:     l       Leng:  038
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1990,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     ML410.M512 ǂb T38 1990
    4  099     Video ǂa 2655
    5  049     XXXX
    6  245 00  Felix Mendelssohn, op. 54, Variations sérieuses ǂh
[videorecording] / ǂc presented by JTJ Films, Inc. in cooperation with the
Taubman Institute.
    7  246 30  Variations sérieuses
    8  260     Medusa, N.Y. : ǂb Dorothy Taubman Institute ; ǂa Amherst, MA :
ǂb JTJ Films, ǂc c1990.
    9  300     1 videocassette (38 min.) : ǂb sd., col. ; ǂc 1/2 in.
   10  440  4  The Dorothy Taubman master classes
   11  511 0   Dorothy Taubman, master teacher ; Corrinne Euchurlian, master
class pianist.
   12  538     VHS.
   13  520     The Mendelssohn work is performed in its entirety, then
critiqued in detail by Taubman.
   14  600 20  Mendelssohn-Bartholdy, Felix, ǂd 1809-1847. ǂt Variations
sérieuses.
   15  650  0  Piano music ǂx Interpretation (Phrasing, dynamics, etc.)
   16  650  0  Variations (Piano)
   17  655  7  Instruction. ǂ2 mim
   18  655  7  Music. ǂ2 mim
   19  700 1   Taubman, Dorothy. ǂ4 cmm
   20  700 1   Euchurlian, Corrinne. ǂ4 itr
   21  700 22  Mendelssohn-Bartholdy, Felix, ǂd 1809-1847. ǂ4 cmp ǂt
Variations sérieuses.
   22  710 2   Dorothy Taubman Institute of Piano. ǂ4 prd ǂ4 pbl
   23  710 2   JTJ Films. ǂ4 pbl
```

Comments

This videorecording is an example of a master class, although it shows signs that it has been planned and executed as a videorecorded production. It is a moving image work of mixed responsibility, and it is entered under title. Some catalogers might prefer to enter it under Taubman. A single work of Mendelssohn is the subject of the class. The purpose of the production is not merely to present a performance of the Mendelssohn work; rather, it is to present information *about* the work and its performance. It is therefore appropriate and in accordance with the layout and typography in the chief source to transcribe Mendelssohn's name as part of the title rather than as a statement of responsibility.

The note naming the participants/performers is given according to AACR2 6.7B6 and MCD 6.7B6, as recommended in this manual. An LCSH musical genre heading is assigned for the musical performance contained within the videorecording along with genre terms from MIM. An analytical added entry is made for Mendelssohn's work, performed in its entirety.

EXAMPLE 16

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nik
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  060
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1992,
    1  040     XXX ǂc XXX
    2  007     v ǂb d ǂd c ǂe g ǂf a ǂg i ǂh z ǂi s
    3  041 1   eng ǂg engfregerita ǂh eng
    4  090     ML419.G28 ǂb F52 1992
    5  049     XXXX
    6  245 00  Flautist at 50 ǂh [videorecording] : ǂb a new portrait of
James Galway /  ǂc a Landseer production for BBC Northern Ireland in
association with RM Arts and Radio Telefis Eireann ; a BMG Classics Video
presentation ; produced and directed by Derek Bailey.
    7  246 3   Flautist at fifty
    8  246 1   ǂi Title on container: ǂa James Galway at 50
    9  260     New York : ǂb BMG Classics : ǂb Distributed by RM Associates,
ǂc c1992.
   10  300     1 videodisc (60 min.) : ǂb sd., col. ; ǂc 12 in.
   11  511 0   James Galway, flute ; I Solisti veneti ; Claudio Scimone,
conductor.
   12  508     Editor, Daoud Sarhandi.
   13  538     Laser disc, CLV, stereo., digital sound.
   14  546     Program notes in English with French, German, and Italian
translations on container.
   15  520     James Galway is interviewed on his 50th birthday. Includes
scenes from various concerts and teaching sessions.
   16  600 10  Galway, James ǂx Interviews.
   17  650  0  Flute players ǂx Interviews.
   18  655  7  Interviews. ǂ2 mim
   19  700 1   Galway, James.
   20  700 1   Bailey, Derek.
   21  700 1   Scimone, Claudio.
   22  710 2   Landseer Film & Television Productions.
   23  710 2   BBC Northern Ireland.
   24  710 2   BMG Classics Video.
   25  710 2   Solisti veneti.
```

Comments

This videorecording incorporates an interview as well as footage from various performances and other situations. Although the production is somewhat like a documentary, the emphasis seems to be on the interview. Because of its overall organization and purport, this videorecording is not regarded as a collection. It is a moving image work of mixed responsibility, and it is entered under its title. Since musical performances are included, a 511 note is given according to AACR2 6.7B6 and its MCD, as recommended in this manual. Subject headings are assigned according to SCM:SH instruction sheet H 1678, which covers interviews.

EXAMPLE 17

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  cau
  Int lvl:  e        Mod rec:          Tech:     l       Leng:  084
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1980,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     ML336.5 ǂb .F76 1980
    4  092     780.951 ǂb Fro
    5  049     XXXX
    6  245 00  From Mao to Mozart ǂh [videorecording] : ǂb Isaac Stern in
China / ǂc a presentation of the Harmony Film Group ; producer-director Murray
Lerner.
    7  246 30  Isaac Stern in China
    8  246 1   ǂi Title on cassette label: ǂa Mao to Mozart
    9  260     [Irvine, Calif.?] : ǂb Karl Lorimar Home Video, ǂc c1980.
   10  300     1 videocassette (84 min.) : ǂb sd., col. ; ǂc 1/2 in.
   11  508     Executive producer, Walter Scheuer ; artistic supervisor,
Allan Miller ; editor, Tom Haneke.
   12  500     On container: "Featuring the music of Wolfgang Amadeus
Mozart."
   13  538     VHS.
   14  520     Follows concert violinist Isaac Stern to China in June 1979
where he taught classical music to Chinese students. Stern, his accompanist,
David Golub, piano, and others perform various works. Contains a segment on the
suffering of Chinese musicians during the Cultural Revolution.
   15  600 10  Stern, Isaac, ǂd 1920-
   16  650  0  Music ǂx Instruction and study ǂz China.
   17  650  0  Music ǂz China.
   18  651  0  China ǂx History ǂy Cultural Revolution, 1966-1969.
   19  650  0  Political persecution ǂy China.
   20  655  7  Educational/cultural works. ǂ2 mim
   21  655  7  Music. ǂ2 mim
   22  700 1   Stern, Isaac, ǂd 1920-
   23  700 1   Lerner, Murray.
   24  700 1   Golub, David.
   25  700 12  Mozart, Wolfgang Amadeus, ǂd 1756-1791. ǂt Selections.
   26  710 2   Harmony Film Group.
   27  710 2   Karl Lorimar Home Video.
```

Comments

This publication is a documentary which features Isaac Stern and includes performances of various compositions of Mozart, among others. It is a moving image work of mixed responsibility, and entry is under title. The musical performances themselves are not a prominent aspect of the videorecording; therefore, the major performers are mentioned in the summary note rather than in a formatted performer note (511).

Added entries for Stern, Lerner, Harmony Film Group, and Karl Lorimar Home Video are made according to LCRI 21.29D, "Audiovisual Materials." The analytical added entry for Mozart selections is made according to AACR2 21.30M and its LCRI. Analytical added entries could be made for individual works if they were justified in the description (mentioned in contents or summary note) and were considered important to the cataloging agency. The title added entries are made according to 21.30J and its LCRI.

EXAMPLE 18

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  ita
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  173
  Desc:     a        Accomp:           Dat tp:   p       Dates: 1985,1977
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi m
    3  028 42  VAI-OP-7 ǂb Video Arts International
    4  041 0   ita ǂb eng ǂg eng
    5  090     M1500.M84 ǂb D6 1985
    6  049     XXXX
    7  245 04  The Glyndebourne Festival production of Don Giovanni ǂh
[videorecording] / ǂc music by W.A. Mozart ; libretto by Lorenzo da Ponte ;
produced by Peter Hall ; Southern colour production.
    8  246 30  Don Giovanni
    9  260     [New York, N.Y.] : ǂb Video Arts International, ǂc [c1985]
   10  300     2 videocassettes (173 min.) : ǂb sd., col. ; ǂc 1/2 in.
   11  546     Sung in Italian, English subtitles.
   12  511 0   Benjamin Luxon (Don Giovanni), Stafford Dean (Leporello),
Rachel Yakar (Donna Elvira), Horiana Branisteanu (Donna Anna), Leo Goeke (Don
Ottavio), Elizabeth Gale (Zerlina), John Rawnsley (Masetto), Pierre Thau (The
Commendatore) ; Glyndebourne Chorus ; London Philharmonic Orchestra ; Bernard
Haitink, conductor.
   13  508     Dave Heather, television production ; Peter Hall, stage
director ; John Bury, sets ; Robert Bryan, lighting ; Pauline Grant,
choreography.
   14  518     A videorecording of the performance at the Glyndebourne
Festival, 1977.
   15  538     VHS, hi-fi mono.
   16  650  0  Operas.
   17  650  0  Don Juan (Legendary character) ǂx Drama.
   18  651  0  Seville (Spain) ǂz Drama.
   19  650  0  Libertinism ǂx Drama.
   20  650  0  Sex addiction ǂx Drama.
   21  650  0  Retribution ǂx Drama.
   22  655  7  Operas. ǂ2 lcsh
   23  655  7  Music. ǂ2 mim
   24  700 1   Da Ponte, Lorenzo, ǂd 1749-1838.
   25  700 1   Hall, Peter, ǂc Sir, ǂd 1930-
   26  700 1   Luxon, Benjamin.
   27  700 1   Dean, Stafford.
   28  700 1   Yakar, Rachel.
   29  700 1   Branisteanu, Horiana.
   30  700 1   Goeke, Leo.
   31  700 1   Gale, Elizabeth.
   32  700 1   Rawnsley, John.
   33  700 1   Thau, Pierre.
   34  700 1   Haitink, Bernard, ǂd 1929-
   35  700 1   Heather, Dave.
   36  700 12  Mozart, Wolfgang Amadeus, ǂd 1756-1791. ǂt Don Giovanni.
   37  710 2   Southern Television.
   38  710 2   Video Arts International.
   39  710 2   London Philharmonic Orchestra.
   40  710 2   Glyndebourne Festival Chorus.
   41  711 2   Glyndebourne Festival Opera.
```

Comments

This example has been provided primarily to illustrate the application of *Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.* (GSAFD) to a performance of a musical dramatic work. The first subject heading is the usual genre heading assigned according to SCM:SH instruction sheet H 1160. The following subject headings for character, setting, and topical access are assigned according to instructions in GSAFD. In its list of form subdivisions under names of characters, GSAFD includes "Operas," which could be used instead of the LCSH authorized "Drama," in which case the heading and subdivision should be entered in a 690 field. Since the list of form/genre headings in GSAFD includes only one music heading, "Musical films," a more appropriate heading from LCSH is assigned and entered in MARC field 655 as suggested in GSAFD.

EXAMPLE 19

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  030
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1985,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  028 42  8339066 ǂb Home Vision
    4  090     ML1015.G9 ǂb G84 1985 vol. 1
    5  049     XXXX
    6  245 04  The golden age ǂh [videorecording]  / ǂc with Julian Bream ;
an RM Arts production ; devised and presented by Julian Bream ; producer,
Laurence Boulting ; director, Barrie Gavin ; a Third Eye production for RM
Arts-Channel Four ... [et al.].
    7  246 1   ǂi Spoken title: ǂa Golden century
    8  260     [Framingham, Mass.] : ǂb Home Vision, ǂc c1985.
    9  300     1 videocassette (30 min.) : ǂb sd., col. ; ǂc 1/2 in.
   10  440  0  Guitarra ; ǂv program 1
   11  500     Title from cassette label.
   12  511 0   Julian Bream, Renaissance guitar (first selection), vihuela.
   13  508     Executive producer, Penny Corke ; rostrum camera, Ken Morse ;
photography, Mike Fox, Christopher Cox ; editing, Raoul Sobel ; music producer,
James Burnett ; Chamber Orchestra of Europe ; Charles Groves, conductor.
   14  538     VHS.
   15  520     Bream discusses the development of the guitar and guitar music
in 16th century Spain and performs compositions illustrative of the period.
   16  505 8   Includes performances of:  Fantasia no. 14 / by Alonso Mudarra
-- Fantasia no. 23 / by Luis Milán -- Pavan no. 6 / by Luis Milán -- Canción
del emperador / by Luis de Narváez -- Ya se asienta el rey Ramiro = Now King
Ramiro is enthroned / by Luis de Narváez -- Conde claros / by Luis de Narváez
-- La romanesca / by Alonso Mudarra -- Fantasia no. 10 / by Mudarra.
   17  501     With: The baroque guitar.
   18  650  0  Guitar music ǂy 16 century ǂx History and criticism.
   19  650  0  Music ǂy 16 century ǂz Spain.
   20  650  0  Guitar music.
   21  650  0  Vihuela music.
   22  650  0  Guitar music, Arranged.
   23  655  7  Historical works (Nonfiction) ǂ2 mim
   24  655  7  Music. ǂ2 mim
   25  700 1   Bream, Julian.
   26  700 1   Boulting, Laurence.
   27  700 1   Gavin, Barrie.
   28  700 12  Mudarra, Alonso, ǂd ca. 1506-1580. ǂt Libros de musica en
cifras. ǂp Fantasia del primer tono (No. 20)
   29  700 12  Milán, Luis, ǂd 16th cent. ǂt Maestro. ǂp Fantasia del primero
tono (No. 40)
   30  700 12  Milán, Luis, ǂd 16th cent. ǂt Maestro. ǂp Pavana (No. 28)
   31  700 12  Narváez, Luis de, ǂd 16th cent. ǂt Delphín de música. ǂp Mille
regres.
   32  700 12  Narváez, Luis de, ǂd 16th cent. ǂt Delphín de música. ǂp Ya se
asienta el rey Ramiro; ǂo arr.
   33  700 12  Narváez, Luis de, ǂd 16th cent. ǂt Delphín de música. ǂp Conde
claros.
   34  700 12  Mudarra, Alonso, ǂd ca. 1506-1580. ǂt Libros de musica en
cifras. ǂp Romanesca.
   35  700 12  Mudarra, Alonso, ǂd ca. 1506-1580. ǂt Libros de musica en
cifras. ǂp Fantasia que contrehaze la harpa en la manera de Luduvico.
   36  710 2   Third Eye Films (Firm)
```

```
37  710 2   RM Arts (Firm)
38  710 2   Channel Four (Great Britain)
39  710 2   Home Vision (Firm)
```

Comments

This example is an analytic record for the multipart item described in Example 21. The production is a moving image work of mixed responsibility, and it is entered under its title. The performances occur in the context of a historical narrative, thus the videorecording is not regarded as a collection.

Since the performances are such a prominent aspect of this presentation, the 511 note has been given according to AACR2 6.7B6 and its MCD to clarify the musical instruments used. The musical works that are performed are included in a contents note with a first indicator 8 which provides no print constant. The intention is to name all of the musical works performed, but it must be made clear that the note does not include the complete contents of the videorecording.

Analytical added entries have been made for all of the musical works performed in this presentation according to AACR2 21.30M and its LCRI. Since we are not regarding this work as a collection, it falls outside any specific provisions in the rules or LCRIs regarding analysis; however, rule 21.30M explicitly states that additional analytical added entries may be made in accordance with the policy of the cataloging agency.

EXAMPLE 20

```
ID:XXXX00-X000              RTYP:c    ST:p   FRN:   MS:n  EL:     AD:00-00-00
CC:9115  BLT:gm      DCF:a   CSC:d   MOD:    SNR:      ATC:       UD:00-00-00
CPR:nyu    L:eng     INT:g   TEQ:l  TYPE:v
PC:p      PD:1988/1976       RUN:060         GPC:     ACMP:
MMD:      OR:    POL:     DM:     RR:         COL:      EML:      GEN:   BSE:
COM:g  FMD:   OR:   CL:   BEM:   SEP:   MDS:   WD:   SSP:
COM:k  FMD:   OR:   CL:   PRS:   SSN:
COM:m  FMD:   OR:   CL:    PR:   SEP:   MDS:   WD:   KS:   ARV:
COM:v  FMD:f  OR:?  CL:m   VF:b  SEP:a  MDS:h  WD:o  KS:u
RMD:   OR:  SPD:   SND:   GRV:   DIM:   WID:  TC:  KD:  KM:  KC:   RC:  CAP:
COM:a    SMD:     OR:    CLR:   MPHY:       TREP:      PRD:       PL:
COM:d    SMD:     OR:    CLR:   MPHY:       TREP:
028 42  412-9055$bHome Vision
043     n-us---
090     PN1997$b.G66 1988
040     XXX$cXXX
245 02  A good dissonance like a man$h[videorecording] /$cproduced and
      directed by Theodor William Timreck.
246 1   $iTitle on cassette label:$aCharles Ives, good dissonance like a man
246 1   $iTitle on container:$aCharles Ives, a good dissonance like a man
260     [Framingham] Mass. :$bHome Vision,$c[1988?], c1976.
300     1 videocassette (60 min.) :$bsd., col. with b&w sequences ;$c1/2 in.
440  4  The Metropolitan Museum of Art home video collection
511 1   John Bottoms (Charles E. Ives), Richard Ramos (George E. Ives), Sandra
      Kingsbury (Harmony Ives), Louis Zorich (George W. Chadwick).
508     Director of photography, Peter Stein ; art direction, Joe Babas ;
      costumes, Carol Luiken ; historical consultant, Vivian Perlis ; music
      director, James Sinclair.
536     "A presentation of the New York Foundation for the Arts."
500     Originally issued as a motion picture by the New York Foundation for
      the Arts in 1977.
538     VHS.
520     Using authentic locations in Connecticut and New Jersey, this film
      recreates scenes from Ives' life based on his notes and reminiscences.
      Many of the composer's works are incorporated into the soundtrack.
600 10  Ives, Charles,$d1874-1954$xDrama.
650  0  Composers$zUnited States$xDrama.
650  0  Biographical films.
650  0  Musical films.
655  7  Biographies.$2mim
655  7  Docudrama.$2mim
655  7  Music.$2mim
700 1   Timreck, Theodor William.$4prd$4drt
700 1   Bottoms, John.$4act
700 1   Ramos, Richard.$4act
700 1   Kinsgbury, Sandra.$4act
700 1   Zorich, Louis.$4act
700 1   Perlis, Vivian.$4oth
710 2   Home Vision (Firm)$4pbl
710 2   Metropolitan Museum of Art (New York, N.Y.)$4oth
710 2   New York Foundation for the Arts.$4fnd
```

Comments

This production could be described as a docudrama, where there is an attempt to recreate actual events using actors. This videorecording is a moving image work of mixed responsibility, and it is entered under title.

Subject headings are assigned according to SCM:SH instruction sheet H 2230, "Visual Materials and Non-Music Sound Recordings." It is useful also to consult the instruction sheet for biography, H 1330; however, it applies specifically "only to works that are predominantly biographical and in narrative form."

EXAMPLE 21

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
Int lvl:  e        Mod rec:          Tech:     l       Leng:  240
Desc:     a        Accomp:           Dat tp:   s       Dates: 1985,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  028 40  8339066 ǂb Home Vision
  4  028 40  8339068 ǂb Home Vision
  5  028 40  8339070 ǂb Home Vision
  6  028 40  8339072 ǂb Home Vision
  7  090     ML1015.G9 ǂb G84 1985
  8  049     XXXX
  9  245 00  Guitarra ǂh [videorecording] : ǂb the guitar in Spain / ǂc
with Julian Bream ; an RM Arts production ; devised and presented by Julian
Bream ; producer, Laurence Boulting ; director, Barrie Gavin ; a Third Eye
production for RM Arts-Channel Four ... [et al.].
 10  246 30  Guitar in Spain
 11  260     [Framingham, Mass.] : ǂb Home Vision, ǂc c1985.
 12  300     4 videocassettes (eight 30 min. programs) : ǂb col. ; ǂc
1/2 in.
 13  500     At head of container title: RM Arts presents.
 14  511 0   Julian Bream, Renaissance guitar, vihuela, baroque guitar, and
classical guitar ; Paco Péña, flamenco guitar (program 4) ; Chamber Orchestra
of Europe ; Charles Groves, conductor (program 1, 8).
 15  508     Executive producer, Penny Corke ; rostrum camera, Ken Morse ;
photography, Mike Fox, Christopher Cox ; editing, Raoul Sobel, Helen Cook ;
narrator, Lyndon Brook ; music producer, James Burnett.
 16  538     VHS.
 17  520     Julian Bream plays some of the finest pieces in the repertoire
of the Spanish guitar and places them in their historical context. Described
as "a suite of films on the history of the classical guitar in Spain," the
programs trace the evolution of the Spanish guitar over five centuries, from
1500 to the present day.  Filmed on location in many historic buildings and
sites throughout Spain.
 18  505 0   program 1. The golden age -- program 2. The baroque guitar --
program 3. The classical heritage -- program 4. The transition to romanticism
-- program 5. The poetic nationalist -- program 6. The spirit of Spain --
program 7. The twentieth century, the last of the romantics -- program 8. The
guitar, a final evocation.
 19  500     Home Vision: #8339066, #8339068, #8339070, #8339072.
 20  650  0  Guitar music ǂx History and criticism.
 21  650  0  Music ǂz Spain.
 22  650  0  Vihuela music.
 23  650  0  Guitar music.
 24  650  0  Guitar music, Arranged.
 25  650  0  Concertos (Guitar)
 26  655  7  Historical works (Nonfiction) ǂ2 mim
 27  655  7  Music. ǂ2 mim
 28  700 1   Bream, Julian.
 29  700 1   Boulting, Laurence.
 30  700 1   Gavin, Barrie.
 31  710 2   Third Eye Films (Firm)
 32  710 2   RM Arts (Firm)
 33  710 2   Channel Four (Great Britain)
 34  710 2   Home Vision (Firm)
```

Comments

This publication includes complete performances of numerous works, but it is not considered to be a collection since the performances occur within the context of an historical narrative. It is a moving image work of mixed responsibility, and entry is under title. The 511 note naming the performers is given according to AARC2 6.7B6 and its MCD.

Added entries are made according to LCRI 21.29D, "Audiovisual Materials," and AACR 21.30J and its LCRI. An analytic record for program 1 of this multipart item appears as Example 19.

EXAMPLE 22

```
Type:     g        Bib lvl: m        Source:   d       Lang:  fre
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
Int lvl:  g        Mod rec:          Tech:     l       Leng:  078
Desc:     a        Accomp:           Dat tp:   p       Dates: 1991,1983
  1  040     XXX ǂc XXX
  2  007     v ǂb d ǂd c ǂe g ǂf a ǂg i ǂh z ǂi s
  3  024 1   4400702251
  4  028 42  070-225-1 ǂb Philips
  5  041 1   frelat ǂg engfre ǂh eng
  6  090     GV1790.A1 ǂb H57 1991
  7  049     XXXX
  8  245 02  L'histoire du soldat ǂh [videorecording] / ǂc choreography,
Jiri Kylian ; music, Igor Stravinsky ; lyrics, C.F. Ramuz ; director, Torbjoern
Ehrnvall  ; co-produced by RM Arts, Nederlands Dans Theater ... in association
with Philips Classics Productions. Symphony of Psalms / choreography, Jiri
Kylian ; music ... by Igor Stravinsky ; director, Fred Bosman ; an NOZ/ZDR/RM
Arts co-production in association with Philips Classics Productions.
  9  246 1   ǂi Title on container: ǂa Soldier's tale
 10  246 1   ǂi Title on container: ǂa Geschichte vom Soldaten
 11  246 1   ǂi Title on container: ǂa Storia del soldato
 12  260     [Baarn, The Netherlands] : ǂb Philips ; ǂa [New York : ǂb
Manufactured for and marketed by PolyGram Video, ǂc 1991]
 13  300     1 videodisc (1 hr., 17 min., 41 sec.) : ǂb sd., col. ; ǂc 12
in.
 14  440  0  Philips video classics
 15  500     Ballets.
 16  546     The 1st work narrated in French; the 2nd sung in Latin, text
from Psalms 38, 39, and 150.
 17  500     Parallel titles of 2nd work on container: Symphonie de Psaumes
= Psalmensymphonie = Sinfonia de Salmi.
 18  511 0   Nacho Duato (Soldier), Aryeh Weiner (Devil), Gerald Tibbs
(Alter Ego), Teresina Mosco (Mother), Lionel Hoche (Friend) (1st work) ;
Nederlands Dans Theater.
 19  508     In the 1st work: Gabriel Cattano (story-teller), Phillip Clay
(Devil), Pierre-Marie Escourrou (soldier), narrators ; Sjef Douwes, clarinet ;
Kees Hülsman, violin ; Hendrick Jan Lindhout, trumpet ; John Mostard, bassoon
; Rudolf Senn, double bass ; Henk Ummels, trombone ; Geer de Zeeuw,
percussion ; David Porcelijn, conductor. In the 2nd work: English Bach Festival
Chorus ; London Symphony Orchestra ; Leonard Bernstein, conductor.
 20  500     Each production separately copyrighted: c1988 (1st work);
c1983 (2nd work).
 21  518     First work recorded in the Danstheater aan't spui in Den Haag,
June 1988.
 22  500     Soundtrack digitally remastered.
 23  538     Laser disc, extended play CLV; stereo.; digital sound.
 24  546     Program notes in English by John Percival, with French
translation (1 sheet), inserted in container.
 25  520     The 1st work derives its scenario from Russian tales of a
soldier who is tricked by the devil into giving up his violin (his spiritual
self) in return for a magic book that will enable him to become rich.
Stravinsky's Symphony of Psalms was originally written as a concert work and
is performed here with the addition of dancers in a freely choreographed
interpretation of the Psalms, having no specific plot.
 26  650  0  Ballets.
 27  650  0  Choruses, Sacred (Mixed voices) with orchestra.
 28  650  0  Psalms (Music)
 29  655  7  Dance. ǂ2 mim
```

```
   30  655  7  Music. ǂ2 mim
   31  700 1   Kylian, Jiri, ǂd 1947- ǂ4 chr
   32  700 1   Ramuz, C. F. ǂq (Charles Ferdinand), ǂd 1878-1947. ǂ4 lbt
   33  700 1   Ehrnvall, Torbjörn. ǂ4 drt
   34  700 1   Bosman, Fred. ǂ4 drt
   35  700 1   Duato, Nacho. ǂ4 dnc
   36  700 1   Weiner, Aryeh. ǂ4 dnc
   37  700 1   Tibbs, Gerald. ǂ4 dnc
   38  700 1   Mosco, Teresina. ǂ4 dnc
   39  700 1   Hoche, Lionel. ǂ4 dnc
   40  700 1   Porcelijn, David. ǂ4 cnd
   41  700 1   Bernstein, Leonard, ǂd 1918- ǂ4 cnd
   42  700 12  Stravinsky, Igor, ǂd 1882-1971. ǂ4 cmp ǂt Histoire du soldat.
   43  700 12  Stravinsky, Igor, ǂd 1882-1971. ǂ4 cmp ǂt Symphonie de
Psaumes.
   44  710 2   RM Arts (Firm) ǂ4 pro
   45  710 2   Philips Classics Productions. ǂ4 pro
   46  710 2   Philips (Firm) ǂ4 pbl
   47  710 2   PolyGram Video (Firm) ǂ4 dst
   48  710 2   Nederlands Dans Theater. ǂ4 dnc ǂ4 pro
   49  711 2   English Bach Festival. ǂe Chorus. ǂ4 voc
   50  710 2   London Symphony Orchestra. ǂ4 itr
   51  740 02  Symphony of Psalms.
   52  740 02  Symphonie de Psaumes.
   53  740 02  Psalmensymphonie.
   54  740 02  Sinfonia di Salmi.
```

Comments

Here we have two separate and multifaceted moving image works of mixed responsibility. There is no collective title. The example shows the videorecording described as a unit, which results in a rather complex record; however, AACR2 7.1G1 also allows separate records to be made for each separately titled part. LCRI 7.1G1 instructs the cataloger to use either method according to whichever seems best in a particular situation. Entry here is under the title proper of the first work in the collection according to AACR2 21.7C1.

Added entries are made according to AACR2 21.29 and 21.30. LCRI 21.29D (instructions for both sound recordings and audiovisual materials) and LCRI 21.23 are also applied as recommended in this manual. Added entries for the choreographic works could be formulated according to LCRI 25.5B, but we have not included them in this example.

EXAMPLE 23

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub: f       Ctry:  dcu
  Int lvl:  e        Mod rec:          Tech:     l       Leng:  030
  Desc:     a        Accomp:           Dat tp:   p       Dates: 1988,1943
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd m ǂe b ǂf a ǂg h ǂh o ǂi u
    3  028 42  LCMV-001 ǂb Library of Congress Motion Picture, Broadcasting &
Recorded Sound Division
    4  041 0   engitarus ǂg engita
    5  090     M1530.V47 ǂb I5 1988
    6  049     XXXX
    7  245 00  Hymn of the nations ǂh [videorecording] / ǂc Philip Dunne, in
charge of production ; direction, Alexander Hammid ; produced by Irving Lerner
; a Library of Congress restoration by Laboratory Services, Motion Picture
 Broadcasting and Recorded Sound Division.
    8  246 1   ǂi Title on cassette label: ǂa Arturo Toscanini conducting
Giuseppe Verdi's Hymn of the nations
    9  260     [Washington, D.C. : ǂb Library of Congress Motion Picture,
Broadcasting & Recorded Sound Division], ǂc 1988.
   10  300     1 videocassette (30 min.) : ǂb sd., b&w with col. sequences ;
ǂc 1/2 in. + ǂe 1 lyric sheet.
    9  440  0  Living collections from the Library of Congress
   11  511 0   Jan Peerce, tenor ; NBC Symphony Orchestra ; Westminster Choir
; Arturo Toscanini, conductor ; Burgess Meredith, narrator.
   12  508     Script, May Sarton ; photography, Peter Glushanok ; editing,
Irving Lener.
   13  500     Text of Hymn of the nations by Arrigo Boito.
   14  500     "As originally filmed"--Container.
   15  500     "Recorded in Hi-Fi"--Container.
   16  538     VHS.
   17  520     The sole motion picture of Arturo Toscanini, made in Dec. 1943
for the Office of War Information; a recreation of his NBC Radio broadcast
celebrating the downfall of Mussolini's Italian fascist government. Features
Toscanini's own rearrangement of Verdi's Inno delle nazioni, complete with
the Soviet Internationale and the Star-spangled banner. Includes a new
introduction by Burgess Meredith, and the performance opens with the overture
to Verdi's La forza del destino.
   18  650  0  Choruses, Secular (Mixed voices) with orchestra, Arranged.
   19  650  0  Overtures.
   20  655  7  Music. ǂ2 mim
   21  600 10  Toscanini, Arturo, ǂd 1867-1957.
   22  700 1   Dunne, Philip, ǂd 1908- ǂ4 prd
   23  700 1   Hammid, Alexander. ǂ4 drt
   24  700 1   Lerner, Irving, ǂd 1909-1976. ǂ4 pro
   25  700 1   Toscanini, Arturo, ǂd 1867-1957. ǂ4 cnd
   26  700 1   Peerce, Jan, ǂd 1904- ǂ4 voc
   27  700 1   Meredith, Burgess, ǂd 1908- ǂ4 nrt
   28  700 1   Boito, Arrigo, ǂd 1842-1918. ǂ4 lbt
   29  700 12  Verdi, Giuseppe, ǂd 1813-1901. ǂt Inno delle nazioni; ǂo arr.
   30  700 12  Verdi, Giuseppe, ǂd 1813-1901. ǂt Forza del destino. ǂp
Sinfonia.
   31  710 2   NBC Symphony Orchestra. ǂ4 prf
   32  710 2   Westminster Choir. ǂ4 prf
   33  710 2   Library of Congress. ǂb Motion Picture, Broadcasting, and
Recorded Sound Division. ǂ4 pbl
```

Comments

Even though it is not apparent from the title screen, this videorecording is a collection of performances of two musical works by one composer. The production does contain some introductory material and footage other than the musical performances; however, the focus is on the performances rather than the commentary. Even though both musical works performed were composed by Verdi, the performances as moving image works of mixed responsibility would be entered under title; therefore, this collection falls under AACR2 21.7B which prescribes entry under the collective title. The title of the primary musical work which is performed on this videorecording is presented as the collective title of the entire item, as sometimes happens with sound recordings. Some catalogers would prefer to enter this collection under Verdi.

The title of the videorecording, being also the title of a musical work performed, is transcribed according to AACR2 5.1B1 and its LCRI, as recommended in this manual. The statements of responsibility in the chief source did not include one for the composer.

The names of the performers are given in a note according to AACR2 6.7B6 and its MCD and are entered in a 511 field as recommended in this manual for videorecordings of musical performances.

Subject headings are assigned for musical genres represented on the videorecording according to SCM:SH instruction sheet H 1160 as they would be for a sound recording. Added entries are made according to AACR2 21.29D and its LCRI. Both the provisions for sound recordings and audiovisual materials are applied, as recommended in this manual. The title added entry is made according to 21.30J and its LCRI.

EXAMPLE 24

```
ID:XXXX00-X000              RTYP:c    ST:p   FRN:   MS:   EL:     AD:00-00-00
CC:9114  BLT:gm      DCF:a   CSC:d   MOD:    SNR:      ATC:       UD:00-00-00
CPR:mau    L:eng     INT:g   TEQ:l  TYPE:v
PC:s      PD:1992/           RUN:793         GPC:     ACMP:
MMD:      OR:    POL:     DM:     RR:        COL:      EML:      GEN:   BSE:
COM:g  FMD:   OR:   CL:   BEM:   SEP:   MDS:   WD:   SSP:
COM:k  FMD:   OR:   CL:   PRS:   SSN:
COM:m  FMD:   OR:   CL:    PR:   SEP:   MDS:   WD:   KS:   ARV:
COM:v  FMD:f  OR:?  CL:c   VF:b  SEP:a  MDS:h  WD:o  KS:s
RMD:   OR:  SPD:   SND:   GRV:   DIM:   WID:  TC:  KD:  KM:  KC:   RC:  CAP:
COM:a    SMD:     OR:    CLR:   MPHY:       TREP:      PRD:       PL:
COM:d    SMD:     OR:    CLR:   MPHY:       TREP:
020     1561275700
033 10  1973----$b7364$cC3
028 42  1570$bKultur
090     MT6.B45$bL4 1992
040     XXX$cXXX
245 00  Leonard Bernstein at Harvard$h[videorecording] :$bthe unanswered
      question : Norton lectures, 1973 /$cwritten by Leonard Bernstein.
246 30  Unanswered question
246 30  Norton lectures, 1973
246 1   $iSubtitle on container:$aSix talks at Harvard
260     W. Long Branch, NJ :$bKultur,$cc1992.
300     6 videocassettes (793 min.) :$bsd., col. ;$c1/2 in.
511     Leonard Bernstein, lecturing as Charles Eliot Norton Professor of
      Poetry at Harvard University, with performances by the Boston Symphony
      Orchestra and the Vienna Philharmonic, conducted by Bernstein.
500     "Originally produced by Amberson Video in cooperation with WGBH-TV
      Boston, 1973."
538     VHS; orchestral performances in Dolby hi-fi stereo.
520     In a series of lectures and performances, Bernstein examines music
      from every age and place in the search for a worldwide, innate musical
      grammar. Using analogies between music and linguistics, he shows how
      this language can be understood as an aesthetic surface, and explores
      what music means below the surface.
505 8   Includes performances, unless otherwise noted, by the Boston Symphony
      Orchestra, of: v. 1. Symphony no. 40 in G minor, K. 550 / Mozart -- v.
      3. Symphony no. 6 in F major, op. 68 / Beethoven -- v. 4. Romeo &
      Juliet. Romeo alone ; The ball at the Capulets / Berlioz.  Tristan und
      Isolde. Prelude und Liebestod / Wagner.  Prélude à l'après-midi d'un
      faune / Debussy -- v. 5. The unanswered question / Ives.  Rapsodie
      espagnole. Feria / Ravel.  Symphony no. 9 in D major. Mvt. 4 / Mahler
      (Vienna Philharmonic) -- v. 6. Oedipus Rex / Stravinsky (Boston Symphony
      Orchestra ; Harvard Glee Club).
505 0   v. 1. Musical phonology -- v. 2. Musical syntax -- v. 3. Musical
      semantics -- v. 4. The delights and dangers of ambiguity -- v. 5. The
      twentieth century crisis -- v. 6. The poetry of earth.
650  0  Music$xHistory and criticism.
650  0  Music and language.
650  0  Music$xPhilosophy and aesthetics.
655  7  Addresses.$2mim
655  7  Educational/cultural works.$2mim
655  7  Music.$2mim
700 1   Bernstein, Leonard,$d1918-$4cmm$4cnd$4prf
710 2   Kultur International Films.$4pbl
710 2   Boston Symphony Orchestra.$4prf
710 2   Wiener Philharmoniker.$4prf
```

```
710 2   Amberson Video.$4prd
710 2   WGBH (Television station : Boston, Mass.)$4prd
```

Comments

This videorecording presents a collection comprised of a series of lectures with musical performances illustrating various points in the lectures. Some of the lectures, taken by themselves, might be regarded as works of personal authorship, being both written and delivered by Bernstein; however, the prominent inclusion of performances of musical works composed by different persons and performed by orchestras made up of many different persons leaves no doubt that moving image works of mixed responsibility form part of the collection. Since the entire collection cannot be regarded as a work of personal authorship, it must be considered under AACR2 21.7B1 and entered under its title. Some catalogers would prefer to enter this collection under Bernstein.

Since the performances themselves do not constitute the primary import of this collection, the names of the musical works performed are given in a separate contents note without a display constant to clarify their use in relationship to the other material in the videorecording.

EXAMPLE 25

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  inu
  Int lvl:  f        Mod rec:          Tech:     l       Leng:  056
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1987,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     ML423.B52 ǂb M32 1987
    4  049     XXXX
    5  245 00  Mademoiselle ǂh [videorecording] : ǂb a portrait of Nadia
Boulanger / ǂc a Crocus Films production ; produced and directed by Dominique
Parent-Altier ; co-produced and written by Shawn Altier.
    6  246 30  Portrait of Nadia Boulanger
    7  260     Bloomington, Ind. : ǂb Indiana University Audio-Visual Center,
ǂc c1987.
    8  300     1 videocassette (56 min.) : ǂb sd., col. ; ǂc 1/2 in.
    9  511 0   Narrator: Quincy Jones.
   10  508     Executive producer, Marion Hunt ; cinematography, Vance
Colvig, Michael Miner, Roger Fellous ; editing, von Wetter, Dominique
Parent-Altier.
   11  538     VHS.
   12  520     Virgil Thomson, Aaron Copland, Philip Glass, and others
participate along with Nadia Boulanger in this portrait of the influential
music teacher.
   13  600 10  Boulanger, Nadia.
   14  650  0  Music teachers ǂz France.
   15  655  7  Biographies. ǂ2 mim
   16  700 1   Boulanger, Nadia.
   17  700 2   Parent-Altier, Dominique. ǂ4 prd ǂ4 drt
   18  700 1   Altier, Shawn. ǂ4 pro
   19  700 1   Jones, Quincy, ǂd 1933- ǂ4 nrt
   20  700 1   Thomson, Virgil, ǂd 1896- ǂ4 cmm
   21  700 1   Copland, Aaron, ǂd 1900- ǂ4 cmm
   22  700 1   Glass, Philip. ǂ4 cmm
   23  710 2   Crocus Films. ǂ4 prd
   24  710 2   Indiana University, Bloomington. ǂb Audio-Visual Center. ǂ4
pbl
```

Comments

This biographical videorecording was made with the participation of many persons making different kinds of contributions to the final work. It is a moving image work of mixed responsibility, and entry is under title.

Although SCM:SH instruction sheet H 1330, "Biography," applies "only to works that are predominantly biographical and in narrative form," it is useful for assigning subject headings to productions such as this. It is not clear that this production has been released as a motion picture, but some catalogers would assign the LCSH film genre, "Biographical films." Added entries are made according to LCRI 21.29D, "Audiovisual Materials," and AACR2 21.30J and its LCRI.

EXAMPLE 26

```
ID:XXXX00-X000              RTYP:c    ST:p   FRN:   MS:   EL:     AD:00-00-00
CC:9114  BLT:gm      DCF:a   CSC:d   MOD:    SNR:      ATC:       UD:00-00-00
CPR:xxu    L:eng     INT:g   TEQ:l  TYPE:v
PC:1      PD:1980/1989       RUN:093          GPC:     ACMP:
MMD:      OR:    POL:     DM:     RR:         COL:      EML:      GEN:   BSE:
COM:g  FMD:   OR:   CL:   BEM:   SEP:   MDS:   WD:   SSP:
COM:k  FMD:   OR:   CL:   PRS:   SSN:
COM:m  FMD:   OR:   CL:    PR:   SEP:   MDS:   WD:   KS:   ARV:
COM:v  FMD:f  OR:?  CL:b   VF:b  SEP:a  MDS:h  WD:o  KS:m
RMD:   OR:  SPD:   SND:   GRV:   DIM:   WID:  TC:  KD:  KM:  KC:   RC:  CAP:
COM:a    SMD:      OR:    CLR:   MPHY:       TREP:       PRD:       PL:
COM:d    SMD:      OR:    CLR:   MPHY:       TREP:
020     1561271772
028 42  1177$bKultur
090     GV1790.A1$bM37 1980z
040     XXX$cXXX
245 00  Martha Graham in performance$h[videorecording] /$ca Nathan Kroll
      production.
260     West Long Branch, NJ :$bKultur,$c[198-]
300     1 videocassette (93 min) :$bsd., b&w ;$c1/2 in.
440 0   Dance series
500     Title from container.
511 0   Martha Graham and the Martha Graham Dance Company.
508     Conceived and choreographed by Martha Graham ; sets, Isamu Noguchi
      (2nd-3rd works).
500     Previously issued as three separate motion pictures.
538     VHS; Hi-fi; mono., stereo.-compatible; Dolby processed.
505 0   A dancer's world / directed and photographed by Peter Glushanok ;
      music composed and played by Cameron McCosh (1957) -- Night journey /
      music by William Schuman ; directed by Alexander Hammid (1961) --
      Appalachian spring / music by Aaron Copland ; directed and photographed
      by Peter Glushanok (1958).
650  0  Ballets.
655  7  Dance.$2mim
700 1   Graham, Martha.$4dnc
700 1   Kroll, Nathan.$4pro
700 1   Noguchi, Isamu,$d1904-$4dsr
700 1   Glushanok, Peter.$4drt
700 1   Hammid, Alexander.$4drt
700 12  McCosh, Cameron.$4cmp$tDancer's world.
700 12  Schuman, William,$d1910-$4cmp$tNight journey (Ballet)
700 12  Copland, Aaron,$d1900-$4cmp$tAppalachian spring.
710 2   Kultur International Films.$4pbl
710 2   Martha Graham Dance Company.$4dnc
730 0   Dancer's world (Choreographic work : Graham)
730 0   Night journey (Choreographic work : Graham)
730 0   Appalachian spring (Choreographic work : Graham)
```

Comments

This videorecording is a collection of three performances. Each is a moving image work of mixed responsibility, and the collection is entered under its collective title according to AACR2 21.7B1. Some catalogers would prefer to enter it under the principal performer, Graham. We have here three separate moving image works each of which incorporates a musical work as well as a choreographic work. There is no definitive guidance on how a collection such as this should be analyzed, and it is up to the cataloging agency to decide what practice best fits its needs. Analytical added entries are shown here for the musical works as well as the choreographic works, and no separate analytical added entries have been formulated for the moving image works *per se*. Uniform titles for the choreographic works are formulated according to the instructions for choreographic works in LCRI 25.5B.

EXAMPLE 27

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  oru
Int lvl:  g        Mod rec:          Tech:     1       Leng:  086
Desc:     a        Accomp:           Dat tp:   s       Dates: 1994,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  090     MT220 ǂb .F44 1994
  4  049     XXXX
  5  245 00  Mastering piano technique ǂh [videorecording] : ǂb a guide for
students, teachers, and performers / ǂc Seymour Fink.
  6  260     Portland, Or. : ǂb Amadeus Press, ǂc c1994.
  7  300     1 videocassette (86 min.) : ǂb sd., col. ; ǂc 1/2 in. + ǂe 1
brochure (19 cm.)
  8  511 0   Instructor, Seymour Fink ; guest pianist, Walter Ponce.
  9  538     VHS.
 10  520     "The video ... provides systematic, long-term training towards
the development of a comprehensive, musically oriented piano technique."--
Brochure.  The contents of the video parallel Fink's book of the same title,
which may be used as a guide for viewing the tape.
 11  650  0  Piano ǂx Instruction and study.
 12  655  7  Instruction. ǂ2 mim
 13  700 1   Fink, Seymour.
 14  700 1   Ponce, Walter.
 15  787 1   Fink, Seymour. ǂt Mastering piano technique. ǂd Portland, Or.
: Amadeus Press, c1992 ǂw (DLC)   9148342 ǂw (OCoLC)25248204
```

Comments

This videorecording has no production credits in the chief source, and Fink is clearly the person who bears primary responsibility for the moving image work. The accompanying brochure gives the name of the production facilities used to make the videorecording, and here is also found the name of the artist who created the illustrations which underlie the main title and section title screens. Ponce is shown performing excerpts from Liszt's Tarantella at the beginning and end of the video, and Ponce is heard briefly at the beginning of parts two and three of the video. Their contribution provides a soundtrack background for introducing and demarcating the sections of Fink's presentation, but it does not form an integral part of the work. Nevertheless, Ponce and Liszt are named in the chief source (the videotape itself), and they make a contribution to the total moving image work that is different in kind from Fink's. Seen in this light, the videorecording is a moving image work of mixed responsibility, and, having made this determination, we have no other choice, in the absence of instructions to make judgements about the relative importance of persons who make contributions to works of mixed responsibility, than to enter it under title. It is interesting to note that Fink's book of the same title is a work of mixed responsibility which is entered under Fink

according to AACR2 21.24A, because the book is the result of the collaboration of Fink and the illustrator who is named on its title page.

On the other hand, a plausible case can be made that this videorecording is not a work of mixed responsibility; rather, it is a work of personal authorship which could be entered under its author according to AACR2 21.1A2 and 21.4A. The AACR2 definition of a personal author includes the word "chiefly" which indicates that personal authorship does not have to be absolute. A printed work by a personal author may have a preface or foreword by someone else, it may include quotations by other persons, or it may have an index or appendices for which others are responsible. Such a printed work is not considered a work of mixed responsibility. In the case of this videorecording, the contribution of Ponce and Liszt is very minor, and it is not essential to the import and purpose of the videorecording. Ponce and Fink did not collaborate in any way, and there is no discussion of or reference to Ponce or the music he is performing. Likewise, the illustrator, who is named in the accompanying brochure, did not make any substantive contribution to the video (in contrast to his role in the book). This videorecording may well be quite comparable to a printed work with a foreword, appendix, or index by a person other than the author of the work itself. Many catalogers might choose to enter it under Fink; however, it must be said that a cataloger must spend considerable time evaluating the character and content of the item in order to take this approach.

Format integration has extended the use of all linking entry fields (760-787) to all formats whenever their use would be appropriate, and here a 787 field has been added to show a linking entry to the bibliographic record for Fink's book. Note that the Library of Congress has issued a policy statement that it will not use fields 670-775 and 777-787 for monographs; however, the cataloger is instructed to use judgment in exceptional circumstances.[5]

---

5. Cataloging Policy and Support Office, Library of Congress, *Cataloging Policy and Support Office Format Integration Update* 1 (March 23, 1995), available online through LC MARVEL (Gopher: marvel.loc.gov 70; choose *Libraries and Publishers > Cataloging at the Library of Congress: Programs & Services > Library of Congress Cataloging Policy and Practice* on the gopher menu. URL: gopher://marvel.loc.gov:70/00/services/cataloging/policy/format.int); also available in: *Cataloging Service Bulletin* 69 (summer 1995): 2-6.

EXAMPLE 28

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  cau
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  117
  Desc:     a        Accomp:           Dat tp:   p       Dates: 1984,1935
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂc r ǂd c ǂe n ǂf a ǂg h ǂh o ǂi u
    3  028 42  VHS 4686 ǂb Key Video
    4  090     PR2827 ǂb .A23 1984
    5  049     XXXX
    6  245 02  A midsummer night's dream ǂh [videorecording] / ǂc Warner
Bros. Pictures, Inc.
    7  260     Farmington Hills, MI : ǂb Key Video, ǂc [1984?]
    8  300     1 videocassette (117 min.) : ǂb sd., b&w. ; ǂc 1/2 in.
    9  511 1   James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor
Jory, Verree Teasdale, Hugh Herbert, Anita Louise, Frank McHugh, Ross
Alexander, Ian Hunter, Mickey Rooney, Olivia De Havilland, Hobart
Cavanaugh, Grant Mitchell.
   10  508     Directors, Max Reinhardt, William Dieterle ; screenplay,
Charles Kenyon, Mary C. McCall, Jr. ; music, Felix Mendelssohn, arr. by Erich
Wolfgang Korngold.
   11  500     Based on the play by William Shakespeare.
   12  500     Originally issued as a motion picture in 1935.
   13  538     VHS.
   14  520     An enchanting drama of the impetuous yearnings of love among
mere mortals, especially when the woodland's elves and fairies intervene.
   15  650  0  Comedy films.
   16  650  0  Feature films.
   17  655  7  Fantasy comedies. ǂ2 mim
   18  655  7  Features. ǂ2 mim
   19  655  7  Adaptations. ǂ2 mim
   20  700 1   Cagney, James, ǂd 1899-1986. ǂ4 act
   21  700 1   Brown, Joe E. ǂ4 act
   22  700 1   Powell, Dick, ǂd 1904-1963. ǂ4 act
   23  700 1   Muir, Jean. ǂ4 act
   24  700 1   Jory, Victor. ǂ4 act
   25  700 1   Teasdale, Verree. ǂ4 act
   26  700 1   Rooney, Mickey. ǂ4 act
   27  700 1   De Havilland, Olivia. ǂ4 act
   28  700 1   Reinhardt, Max, ǂd 1873-1943. ǂ4 drt
   29  700 1   Dieterle, William. ǂ4 drt
   30  700 1   Korngold, Erich Wolfgang, ǂd 1897-1957. ǂ4 arr
   31  700 22  Mendelssohn-Bartholdy, Felix, ǂd 1809-1847. ǂ4 cmp ǂt
Sommernachtstraum; ǂo arr.
   32  700 12  Shakespeare, William, ǂd 1564-1616. ǂt Midsummer night's
dream.
   33  710 2   Warner Bros. Pictures. ǂ4 prd
   34  710 2   Key Video (Firm) ǂ4 pbl
```

Comments

This videorecording contains a feature film with significant musical content. It is a moving image work of mixed responsibility, and entry is under title. An added entry is made for the arranger of the music under AACR2 21.29D. An analytical added entry is made for the musical score according to guidelines in this manual, since it is a work of incidental music known by its own title and is often performed as an independent work.

Although the LCSH heading "Film adaptations" and subdivision "Film and video adaptations" are authorized for topical use only, many catalogers also choose to use them, respectively, as a moving image genre term and a form subheading. If such use is desired, then "Film adaptations" could be used as a subject heading, and a subject added entry could be made for Shakespeare with the subdivision, "Film and video adaptations."

EXAMPLE 29

```
Type:     g        Bib lvl: m        Source:   d       Lang:  N/A
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  056
Desc:     a        Accomp:           Dat tp:   p       Dates: 1990,1951
  1  040     XXX ǂc XXX
  2  006     [jmun              ]
  3  007     v ǂb d ǂd b ǂe g ǂf a ǂg i ǂh z ǂi m
  4  028 42  60337-6-RG ǂb BMG Classics Video
  5  041 1   ǂg enggerfreita ǂh eng
  6  047     ov ǂa sy
  7  048     oa
  8  090     M1000 ǂb .R2 1990
  9  049     XXXX
 10  245 00  Overture to Euryanthe ǂh [videorecording] / ǂc Carl Maria von
Weber. Symphony no. 1 in C minor, op. 68 / Johannes Brahms.
 11  260     [New York, N.Y.] : ǂb BMG Classics Video : ǂb RCA Victor Gold
Seal, ǂc [1990], c1987.
 12  300     1 videodisc (56 min.) : ǂb sd., b&w ; ǂc 12 in.
 13  440  4  The television concerts 1948-1952
 14  440  0  [Arturo Toscanini collection ; ǂv v. 6]
 15  511 0   NBC Symphony Orchestra ; Arturo Toscanini, conductor.
 16  508     Producer, Don Gillis ; director, Doug Rodgers ; narrator,
Martin Bookspan.
 17  500     Date on container: c1990.
 18  518     Recorded from live NBC telecast of Nov. 3, 1951, from Carnegie
Hall.
 19  538     Laser disc; digital sound; mono.
 20  546     Program notes by Harvey Sachs and Mortimer H. Frank in
English, German, French, and Italian on container.
 21  546     Videorecording includes brief introductory and closing remarks
in English.
 22  650  0  Overtures.
 23  650  0  Operas ǂx Excerpts.
 24  650  0  Symphonies.
 25  655  7  Music. ǂ2 mim
 26  700 1   Toscanini, Arturo, ǂd 1867-1957.
 27  700 1   Gillis, Don, ǂd 1912-
 28  700 1   Rodgers, Douglas, ǂc director.
 29  700 12  Weber, Carl Maria von, ǂd 1786-1826. ǂt Euryanthe. ǂp
Ouvertüre.
 30  700 12  Brahms, Johannes, ǂd 1833-1897. ǂt Symphonies, ǂn no. 1, op.
68, ǂr C minor.
 31  710 2   BMG Classics Video.
 32  710 2   NBC Symphony Orchestra.
 33  740 02  Symphony no. 1 in C minor, op. 68.
```

Comments

This videorecording is a collection of performances comprised of two independent musical works. Each of the performances is a moving image work of mixed responsibility which would be entered under title. Since this collection has no collective title, it is entered under the heading appropriate to the first work, according to AACR2 21.7C1. In a case such as this example, AACR2 7.1G1 and its LCRI leave it to the cataloger's judgment whether to catalog the item as a unit (as illustrated here) or to prepare a separate record for each separately titled part.

We are following LCRI 21.30J regarding title added entries for items without a collective title. Since each of the two titles are the titles of moving image works of mixed responsibility which are *not* entered under a composer, MCD 21.30J does not apply, and we have made an added entry for the second title, even though it would not be considered sufficiently distinctive for a title added entry in other contexts.

This example illustrates a possible use of the 006 field for material type "j" (musical sound recording), since this videorecording shares a characteristic of musical sound recordings (form of composition) which can be coded in the 008 (fixed-field) for sound recordings and which is not available in the fixed-field for audiovisual media. The 006 field is shown according to current OCLC plans for its display whenever the final phase of format integration is implemented. In the example we show a code for the form of composition (mu = multiple forms, since there is more than one form exhibited in this videorecording) that is placed in 006/01-02. A related 047 is supplied which contains the codes for the specific types of compositions found on the videorecording. Another field shown in this example which has already become available as a result of format integration is the 048, which is coded for the medium of performance.

EXAMPLE 30

```
ID:XXXX00-X000              RTYP:c    ST:p    FRN:    MS:n  EL:      AD:00-00-00
CC:9115  BLT:gm      DCF:a    CSC:d   MOD:     SNR:       ATC:       UD:00-00-00
CPR:nju    L:eng     INT:g    TEQ:l  TYPE:v
PC:s      PD:1979/             RUN:060          GPC:      ACMP:
MMD:      OR:     POL:      DM:      RR:         COL:       EML:       GEN:    BSE:
COM:g  FMD:    OR:    CL:    BEM:    SEP:    MDS:    WD:    SSP:
COM:k  FMD:    OR:    CL:    PRS:    SSN:
COM:m  FMD:    OR:    CL:     PR:    SEP:    MDS:    WD:    KS:    ARV:
COM:v  FMD:f   OR:?   CL:c    VF:b   SEP:a   MDS:h   WD:o   KS:m
RMD:    OR:   SPD:    SND:    GRV:    DIM:    WID:   TC:   KD:   KM:   KC:    RC:   CAP:
COM:a     SMD:       OR:     CLR:    MPHY:         TREP:        PRD:         PL:
COM:d     SMD:       OR:     CLR:    MPHY:         TREP:
020      1561272655
033 00   $b3804$cN4
028 42   1265$bKultur
090      MT820$b.P38 1979
040      XXX$cXXX
245 00   Pavarotti at Juilliard$h[videorecording] :$bopera master classes /
       $cLuciano Pavarotti ; producer, director, Nathan Kroll.
246 30   Opera master classes
246 1    $iAdded title on container:$aOpera master class
260      W. Long Branch, NJ :$bKultur,$cc1979.
300      1 videocassette (60 min.) :$bsd., col. ;$c1/2 in.
440  4   The library of master performers
440  0   Music instructional
511 0    Various performers ; John Wustman, piano.
518      Filmed at the Juilliard Theatre, Juilliard School, New York City.
538      VHS; Hi-fi, mono., stereo.-compatible; Dolby processed.
520      Pavarotti sings and coaches top young singers at the Juilliard School
       of Music. He guides the singers through the elements of breath control,
       phrasing and interpretation.
505 80   $gIncludes performances of:$tTosca.$tE lucevan le stelle /$rPuccini
       (Kwang Chung) --$tThe marriage of Figaro.$tNon so più /$rMozart (Susan
       Mentzer) --$tRigoletto.$tQuesta o quella /$rVerdi (Tonio Di Paolo)
       --$tLa traviata.$tDi provenza il mar /$rVerdi (Brian Schexnayder)
       --$tErnani.$tInfelice /$rVerdi (Robert Briggs --$tThe barber of
       Seville. $tUna voce poco fa /$rRossini (Ronit Kalisky)
       --$tGriselda.$tPer la gloria d'adorarvi /$rBuononcini (Luciano
       Pavarotti).
650  0   Singing$xInterpretation (Phrasing, dynamics, etc.)
650  0   Operas$xExcerpts.
655  7   Instruction.$2mim
655  7   Music.$2mim
700 1    Pavarotti, Luciano.$4cmm$4prf
700 1    Kroll, Nathan.$4pro$4drt
700 1    Wustman, John.$4itr
710 2    Kultur International Films.$4pbl
710 2    Juilliard School.$4oth
```

Comments

This videorecording shows a master class which is a moving image work of mixed responsibility. It is entered under its title. Some catalogers might prefer to enter this work under Pavarotti. A contents note with a first indicator "8" for no print constant is used to name the musical works performed and to clarify the context of the performances, since the performances themselves are but one aspect of the videorecording.

EXAMPLE 31

```
Type:     g        Bib lvl: m        Source:   d       Lang:  N/A
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  gw
Int lvl:  g        Mod rec:          Tech:     l       Leng:  093
Desc:     a        Accomp:           Dat tp:   p       Dates: 1990,1975
  1  040     XXX ǂc XXX
  2  006     [jcon              ]
  3  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  4  028 42  071 200-3 LH ǂb London
  5  033 20  19750422 ǂa 19750424 ǂb 5754 ǂc C7
  6  041     ǂg eng
  7  048     ǂb ka01 ǂa oa
  8  090     M1010 ǂb .R82 1990
  9  049     XXXX
 10  245 00  Piano concertos ǂh [videorecording] / ǂc by Grieg, Chopin,
Saint-Saëns ; a production of Unitel Film- und Fernsehproduktionsgesellschaft
mbH und Co. ; directed by Hugo Käch.
 11  246 1   ǂi Added title on cassette label and container: ǂa Rubinstein in
concert
 12  260     London, England : ǂb London ; ǂa New York : ǂb Polygram, ǂc
[1990]
 13  300     1 videocassette (93 min.) : ǂb sd., col. ; ǂc 1/2 in.
 14  511 0   Arthur Rubinstein, piano ; London Symphony Orchestra ; André
Previn, conductor.
 15  518     Videotaped at Fairfield Hall, Croydon, England, Apr. 22-24,
1975.
 16  538     VHS.
 17  546     Program notes in English ([5] p.) inserted.
 18  505 0   Piano concerto in A minor, op. 16 / Edvard Grieg -- Piano
concerto no. 2 in F minor, op. 21 / Frédéric Chopin -- Piano concerto no. 2 in
G minor, op. 22 / Camille Saint-Saëns.
 19  650  0  Concertos (Piano)
 20  655  7  Music. ǂ2 mim
 21  700 1   Käch, Hugo.
 22  700 1   Rubinstein, Artur, ǂd 1887-
 23  700 1   Previn, André, ǂd 1929-
 24  700 1   Grieg, Edvard, ǂd 1843-1907. ǂt Concerto, ǂm piano, orchestra,
ǂn op. 16, ǂr A minor.
 25  700 12  Chopin, Frédéric, ǂd 1810-1849. ǂt Concertos, ǂm piano,
orchestra, ǂn no. 2, op. 21, ǂr F minor.
 26  700 22  Saint-Saëns, Camille, ǂd 1835-1921. ǂt Concertos, ǂm piano,
orchestra, ǂn no. 2, op 22, ǂr G minor.
 27  710 2   Unitel Film and Television Productions.
 28  710 2   London Records.
 29  710 2   London Symphony Orchestra.
```

Comments

This videorecording is a collection of performances which are moving image works of mixed responsibility. Under AACR2 21.7B1, it is entered under its collective title. Some catalogers would wish to enter this collection under the principal performer. Analytical added entries are made under the guidelines for collections with collective title in LCRI 21.7B. See comments under Example 29 for details regarding format integration (006 field).

EXAMPLE 32

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  dcu
Int lvl:  e        Mod rec:          Tech:     1       Leng:  026
Desc:     a        Accomp:           Dat tp:   q       Dates: 1980,1989
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂc r ǂd b ǂe n ǂf a ǂg h ǂh o ǂi u
  3  043     np-----
  4  045     w6x3
  5  090     F591 ǂb .P66 1980z
  6  049     XXXX
  7  245 04  The plow that broke the plains ǂh [videorecording] : ǂb a U.S.
documentary film / ǂc written and directed by Pare Lorentz.
  8  260     Minneapolis, Minn. : ǂb Festival Films, ǂc [198-?]
  9  300     1 videocassette (26 min.) : ǂb sd., b&w ; ǂc 1/2 in.
 10  511 0   Thomas Chalmers, narrator.
 11  508     Photographer, Ralph Steiner ; music composed by Virgil
Thomson.
 12  500     Originally released as motion picture by the United States
Resettlement Administration in 1936.
 13  538     VHS.
 14  520     Presents the social and economic history of the Great Plains
from the time of the settlement of the prairies by cattlemen and farmers through
the World War I boom to the years of depression and drought.
 15  501     With: Power and the land -- The river.
 16  651  0  Great Plains ǂx Economic conditions.
 17  651  0  Great Plains ǂx Social conditions.
 18  655  7  Sociological works (Nonfiction) ǂ2 mim
 19  655  7  Shorts. ǂ2 mim
 20  700 1   Lorentz, Pare. ǂ4 drt
 21  700 1   Chalmers, Thomas. ǂ4 nrt
 22  700 1   Thomson, Virgil, ǂd 1896- ǂ4 cmp
 23  710 2   Festival Films. ǂ4 pbl
 24  710 1   United States. ǂb Resettlement Administration. ǂ4 dst
```

Comments

This documentary film is likely to be of little interest to users of music libraries apart from its score by Virgil Thomson. It is a moving image work of mixed responsibility, and entry is under title. An added entry is made for the composer of the score. A composer/uniform title added entry could be made for Thomson's suite, a related musical work taken from the film score that bears the same title as the film, if it would be useful in a particular catalog.

EXAMPLE 33

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  mdu
Int lvl:  b        Mod rec:          Tech:     l       Leng:  060
Desc:     a        Accomp:           Dat tp:   s       Dates: 1987,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  090     M1997.P749 ǂb S6 1987
  4  049     XXXX
  5  100 1   Polisar, Barry Louis.
  6  245 14  The songs of Barry Louis Polisar ǂh [videorecording].
  7  260     Silver Spring, Md. : ǂb Rainbow Morning Music, ǂc c1987.
  8  300     2 videocassettes (60 min.) : ǂb sd., col. ; ǂc 1/2 in.
  9  511 0   Barry Louis Polisar, vocals, guitar.
 10  538     VHS.
 11  521     For children from preschool through sixth grade.
 12  505 0   pt. 1. I'm a 3-toed, triple eyed, double-jointed dinosaur and
other songs for young children (30 min.) -- pt. 2. My brother threw up on my
stuffed toy bunny and other songs for older children (30 min.).
 13  650  0  Children's songs.
 14  655  7  Children's works. ǂ2 mim
 15  655  7  Music. ǂ2 mim
 16  710 2   Rainbow Morning Music.
 17  740 02  I'm a 3-toed, triple eyed, double-jointed dinosaur and other
songs for young children.
 18  740 02  My brother threw up on my stuffed toy bunny and other songs
for older children.
```

Comments

This videorecording is a rare example of a moving image work of personal authorship. There is no evidence of different persons making different kinds of contributions to the work which would make it a work of mixed responsibility. Polisar is performing his own musical works, and no other person or body is credited with responsibility for the content of the production. It is a collection of performances where each moving image work is a work of personal authorship by one and the same personal author, and according to AACR2 21.4A1 entry is under the heading for the author.

EXAMPLE 34

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  nyu
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  052
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1994,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd m ǂe b ǂf a ǂg h ǂh o ǂi u
    3  043     n-us---
    4  090     ML3531 ǂb .R36 1994
    5  049     XXXX
    6  245 00  Rap, race & equality ǂh [videorecording] / ǂc [presented by]
Elliott Productions & Burberry Productions ; produced & directed by Stephen &
Grant Elliott.
    7  246 3   Rap, race and equality
    8  260     [New York, NY] : ǂb Filmakers Library, ǂc c1994.
    9  300     1 videocassette (ca. 52 min.) : ǂb sd., col. with b&w
sequences ; ǂc 1/2 in.
   10  538     VHS.
   11  520     Some of rap's most important and controversial artists speak
freely about racism, economic and social inequality, and race relations.
Includes interviews with Ice Cube, Ice T, and the band, Naughty by Nature.
   12  650  0  Rap musicians ǂx Interviews.
   13  650  0  Rap (Music)
   14  650  0  Afro-Americans ǂx Music.
   15  650  0  Popular culture ǂz United States.
   16  651  0  United States ǂx Race relations.
   17  655  7  Interviews. ǂ2 mim
   18  655  7  Sociological works (Nonfiction) ǂ2 mim
   19  700 1   Elliott, Stephen.
   20  700 1   Elliott, Grant.
   21  710 2   Elliott Productions.
   22  710 2   Burberry Productions.
   23  710 2   Filmakers Library, inc.
```

Comments

This presentation integrates footage of various interviews throughout. It is a moving image work of mixed responsibility, and entry is under title. Subject headings are assigned according to SCM:SH instruction sheet H 1678, "Interviews," and H 1917, "Music of Ethnic and National Groups."

EXAMPLE 35

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  N/A
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  ilu
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  072
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1993,
    1  040     XXX ǂc XXX
    2  006     [jmun              ]
    3  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    4  047     co ǂa su ǂa df ǂa sn
    5  090     M5 ǂb .C64 1993
    6  049     XXXX
    7  245 00  [Recital, Paul Coletti, 1993 June 25, Pick-Staiger Concert
Hall, Northwestern University] ǂh [videorecording].
    8  260     ǂc 1993.
    9  300     1 videocassette (72 min.) : ǂb sd., col. ; ǂc 1/2 in. + ǂe 1
program.
   10  500     Titles in contents note from recital program.
   11  511 0   Paul Coletti, viola ; Peter Slowik, Linda Kline, Anna Womak,
violas (1st work) ; Anne Martindale Williams, violoncello (1st work) ; Jeffrey
Bradetich, double bass (1st, 3rd works) ; David Schrader, harpsichord (1st
work) ; Sylvia Wang, piano (3rd-5th works) ; David O'Fallon, drums (3rd work).
   12  500     Presented as part of the Viola Congress held June 25-27, 1993,
at Northwestern University, Evanston, Ill.
   13  518     Recorded at Pick-Staiger Concert Hall, June 25, 1993.
   14  538     VHS.
   15  505 00  ǂt Concerto in D minor, BWV 1029 / ǂr J.S. Bach, Hsu ǂg (15:58)
-- ǂt Suite no. 1 in G major / ǂr J.S. Bach ǂg (16:18) -- ǂt Tango from Suite
for violin and jazz piano trio / ǂr Claude Bolling ǂg (12:09) -- ǂt Legend :
(1929) / ǂr Arnold Bax ǂg (13:49) -- ǂt Sonata for viola and piano (1919) / ǂr
Rebecca Clarke ǂg (13:10).
   16  650  0  Concertos (Viola with instrumental ensemble), Arranged.
   17  650  0  Suites (Viola), Arranged.
   18  650  0  Suites (Violin with jazz ensemble) ǂx Excerpts.
   19  650  0  Viola with jazz ensemble.
   20  650  0  Viola and piano music.
   21  650  0  Sonatas (Viola and piano)
   22  655  7  Music. ǂ2 mim
   23  700 1   Coletti, Paul. ǂ4 itr
   24  700 1   Wang, Sylvia. ǂ4 itr
   25  700 12  Bach, Johann Sebastian, ǂd 1685-1750. ǂt Sonatas, ǂm viola da
gamba, harpsichord, ǂn BWV 1029, ǂr G minor; ǂo arr.
   26  700 12  Bach, Johann Sebastian, ǂd 1685-1750. ǂt Suites, ǂm
violoncello, ǂn BWV 1007, ǂr G major; ǂo arr.
   27  700 12  Bolling, Claude. ǂt Suites, ǂm violin, jazz ensemble. ǂp
Tango.
   28  700 12  Bax, Arnold, ǂd 1883-1953. ǂt Legend.
   29  700 12  Clarke, Rebecca, ǂd 1886-1979. ǂt Sonata, ǂm viola, piano.
   30  711 2   Viola Congress ǂd (1993 : ǂc Northwestern University)
```

Comments

This bibliographic record describes an unpublished videorecording of a recital. Various musical works are performed which cause it to be regarded as a collection. Each performance is a moving image work of mixed responsibility. Since they cannot all be entered under a single heading, AACR2 21.7B1 is applied, and entry is under title. The title is supplied according to AACR2 4.1B2 (cf. the instructions under "Speeches, sermons, etc."). Some catalogers would prefer to enter this collection under Coletti, the principal performer.

Subject headings are assigned for musical genres represented on the videorecording according to SCM:SH instruction sheet H 1160 just as would be done for a sound recording. An added entry for Wang, who accompanies Coletti in three performances, is made according to AACR2 21.29D and its LCRI. The added entry for Viola Congress is made according to 21.30E and its LCRI. The analytical added entries are made according to AACR2 21.30M (and its LCRI) and the instructions for analysis of sound recordings in LCRI 21.7B.

See comments under Example 29 for explanation of use of the 006 and 047 fields (format integration).

EXAMPLE 36

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  cau
  Int lvl:  e        Mod rec:          Tech:     1       Leng:  075
  Desc:     a        Accomp:           Dat tp:   q       Dates: 1980,1989
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     BM182 ǂb .S66 1980z
    4  049     XXXX
    5  245 00  Song of the Sephardi ǂh [videorecording] / ǂc Zohar
Productions presents ; written by David Raphael ; produced and directed by
David Raphael.
    6  260     No. Hollywood, CA : ǂb Distributed by Carmi House Press, ǂc
[198-]
    7  300     1 videocassette (75 min.) : ǂb sd., col. ; ǂc 1/2 in.
    8  500     Title from container.
    9  500     Originally released as a motion picture in 1978.
   10  511 0   David Raphael, narrator ; Rivka Raz, singer.
   11  508     Executive producer, Jebb Levy ; camera, Hanania Ber, Norvin
Knight ; editing, Dan Perry ; music, Shimon Cohen.
   12  538     VHS.
   13  520     "A feature-length documentary musical film about the songs and
traditions of the Spanish Jews ... with the participation of the Sephardic
communities of Seattle and Jerusalem."--Container.
   14  650  0  Sephardim ǂx Music.
   15  650  0  Sephardim ǂx Social life and customs.
   16  650  0  Sephardim ǂx Religious life.
   17  650  0  Sephardim ǂz Washington (State) ǂz Seattle.
   18  650  0  Sephardim ǂz Jerusalem.
   19  650  0  Folk songs, Ladino.
   20  655  7  Music. ǂ2 mim
   21  655  7  Sociological works (Nonfiction) ǂ2 mim
   22  700 1   Raphael, David.
   23  700 1   Raz, Rivka.
   24  700 1   Cohen, Shimon.
   25  710 2   Zohar Productions.
   26  710 2   Carmi House Press.
```

Comments

This videorecording shows a documentary motion picture, a moving image work of mixed responsibility, and entry is under title. SCM:SH H 1917, "Music of Ethnic and National Groups," is useful in assigning subject headings for this videorecording; however, the scope of the work is broader than music.

EXAMPLE 37

```
Type:     g        Bib lvl: m        Source:   d       Lang:  eng
Type mat: v        Enc lvl: I        Govt pub:         Ctry:  kyu
Int lvl:  g        Mod rec:          Tech:     l       Leng:  056
Desc:     a        Accomp:           Dat tp:   s       Dates: 1985,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
  3  028 42  SUNNYVD ǂb Appalshop
  4  090     ML421.C37 ǂb S96 1985
  5  049     XXXX
  6  245 00  Sunny side of life ǂh [videorecording] / ǂc a film by Scott
Faulkner, Anthony Slone, Jack Wright ; produced and distributed by Appalshop,
Inc.
  7  246 1   ǂi Title on cassette label: ǂa Sunnyside of life
  8  260     Whitesburg, KY : ǂb Appalshop, ǂc c1985.
  9  300     1 videocassette (56 min.) : ǂb sd., col. ; ǂc 1/2 in.
 10  511 0   Janette Carter, vocals, autoharp ; Joe Carter, vocals, guitar
; Dale Jett, vocals, guitar ; The Home Folks, vocals, instrumentals ; Red
Clay Ramblers, vocals ; John McCutcheon, guitar ; Ramona Jones, fiddle ; The
Griffin Family, vocals, instrumentals ; Charlie Osborne, vocals, fiddle.
 11  508     Cinematography, Scott Faulkner, Marty Newell, Elizabeth
Barrett, Herb E. Smith ; location sound, Anthony Slone, Jack Wright ; edited
by Anthony Slone, Laura Kass, Scott Faulkner, Jack Wright.
 12  500     "This tape ... is licensed for public performance."--Cassette
label.
 13  538     VHS.
 14  520     A documentary on the original Carter family of Southwest
Virginia and their musical legacy. Individual performers pass on, but their
joy and spirit endures "when we keep on the sunny side of life." Includes
historic performance footage of the Carter family.
 15  610 20  Carter Family (Musical group)
 16  650  0  Country music.
 17  650  0  Country music ǂz Virginia, Southwest ǂx History and criticism.
 18  650  0  Folk songs, English.
 19  655  7  Documentaries and factual works. ǂ2 mim
 20  655  7  Music. ǂ2 mim
 21  700 1   Faulkner, Scott. ǂ4 drt
 22  700 1   Slone, Anthony. ǂ4 drt
 23  700 1   Wright, Jack. ǂ4 drt
 24  700 1   Carter, Janette. ǂ4 prf
 25  700 1   Carter, Joe, ǂd 1927- ǂ4 prf
 26  700 1   Jett, Dale. ǂ4 prf
 27  700 1   Jones, Ramona. ǂ4 prf
 28  700 1   McCutcheon, John. ǂ4 prf
 29  700 1   Osborne, Uncle Charlie, ǂd 1890- ǂ4 prf
 30  710 2   Appalshop, Inc. ǂ4 pbl
 31  710 2   Home Folks. ǂ4 prf
 32  710 2   Griffin Family (Musical group) ǂ4 prf
 33  710 2   Red Clay Ramblers. ǂ4 prf
 34  710 2   Carter Family (Musical group) ǂ4 prf
```

Comments

A documentary film, this moving image work of mixed responsibility is entered under its title. It includes many performances, but is not regarded as a collection because the performances occur within a unifying documentary scenario.

The musical performances are a featured element of this videorecording; consequently, the performers are given in a performer note according to AACR2 6.7B6 and MCD 6.7B6, as recommended in this manual.

Subject headings for the musical genres of the music performed on the videorecording are assigned according to SCM:SH instruction sheet H 1916.5, "Music: Jazz and Popular Music Headings," as they would be for such performances on a sound recording. Other subject headings are assigned according to instruction sheet H 1917, "Music of Ethnic and National Groups."

EXAMPLE 38

```
Type:      g        Bib lvl: m        Source:   d       Lang:  N/A
Type mat: v         Enc lvl: I        Govt pub:         Ctry:  enk
Int lvl:   g        Mod rec:          Tech:     l       Leng:  128
Desc:      a        Accomp:           Dat tp:   s       Dates: 1980,
  1  040     XXX ǂc XXX
  2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi s
  3  028 42  TVE 3257 ǂb HBO Video
  4  090     GV1790 ǂb .S92 1980z
  5  049     XXXX
  6  245 00  Swan lake ǂh [videorecording] / ǂc music by Pyotr Ilyich
Tchaikovsky ; original choreography by Marius Petipa and Lev Ivanov ;
additional choreography by Frederick Ashton, Rudolf Nureyev ; produced and
directed for television by John Michael Phillips ; Thames colour production.
  7  260     New York, N.Y. : ǂb HBO Video, ǂc c1980.
  8  300     1 videocassette (128 min.) : ǂb sd., col. ; ǂc 1/2 in.
  9  440  0  [Thorn EMI/HBO classic performance]
 10  511 0   Natalia Makarova, Anthony Dowell, principal dancers ; Royal
Ballet ; Orchestra of Sadler's Wells Royal Ballet ; Ashley Lawrence, conductor.
 11  508     Executive producer, Francis Coleman ; camera, Peter Shaw ;
videotape editor, Camilla Keenan ; a Thames Television production in
association with Covent Garden Video Productions Limited.
 12  518     A recording of the peformance at the Royal Opera House, Covent
Garden, July 28, 1980.
 13  538     VHS, hi-fi stereo.
 14  650  0  Ballets.
 15  655  7  Dance. ǂ2 mim
 16  700 1   Petipa, Marius, ǂd 1822-1910.
 17  700 1   Ivanov, Lev, ǂd 1834-1901.
 18  700 1   Ashton, Frederick, ǂc Sir, ǂd 1906-
 19  700 1   Nureyev, Rudolf, ǂd 1938-
 20  700 1   Phillips, John Michael.
 21  700 1   Makarova, Natalia, ǂd 1940-
 22  700 1   Dowell, Anthony.
 23  700 1   Lawrence, Ashley.
 24  700 12  Tchaikovsky, Peter Ilich, ǂd 1840-1893. ǂt Lebedinoe ozero.
 25  710 2   HBO Video (Firm)
 26  710 2   Royal Ballet.
 27  710 2   Sadler's Wells Royal Ballet. ǂb Orchestra.
 28  710 2   Thames Television, ltd.
 29  710 2   Covent Garden Video Productions.
```

Comments

Here we have a videorecording of a production of a full-length ballet. It is a moving image work of mixed responsibility which is entered under title. The statements of responsibility are transcribed according to AACR2 7.1F1 and its LCRI, as interpreted in this manual. AACR2 7.7B6, 6.7B6 and MCD 6.7B6 were followed in formulating the notes for performers and credits (511 and 508), as recommended in this manual.

EXAMPLE 39

```
  Type:      g          Bib lvl: m          Source:    d        Lang:  ger
  Type mat:  v          Enc lvl: I          Govt pub:           Ctry:  gw
  Int lvl:   g          Mod rec:            Tech:      l        Leng:  114
  Desc:      a          Accomp:             Dat tp:    p        Dates: 1990,1972
    1  040      XXX ǂc XXX
    2  007      v ǂb d ǂd c ǂe g ǂf a ǂg i ǂh z ǂi s
    3  028 42   072 223-1 ǂb Deutsche Grammophon
    4  041 1    ger ǂe engfreger ǂh ger ǂg engfre ǂh ger
    5  048      oa
    6  090      M1001 ǂb .M21 no.1 1990
    7  049      XXXX
    8  245 00   Symphonies nos. 1 & 4 ǂh [videorecording] / ǂc Gustav Mahler ;
directed by Humphrey Burton ; a production of UNITEL.
    9  260      Hamburg : ǂb Deutsche Grammophon, ǂc [1990]
   10  300      1 videodisc (114 min.) : ǂb sd., col. ; ǂc 1/2 in.
   11  546      Fourth movement of 2nd work sung in German.
   12  500      Title from container.
   13  511 0    Edith Mathis, soprano (2nd work) ; Wiener Philharmoniker ;
Leonard Bernstein, conductor.
   14  518      Recorded at the Konzerthaus, Vienna, Oct. 1974 (1st work); and
at the Grosser Saal of the Musikverein, Vienna, May 1972 (2nd work).
   15  538      LaserVision CLV.
   16  500      Stereo., analog recording, CX encoded.
   17  546      Program notes in English by Jeremy Noble, and in French
(translated from German) by Hartmut Luck, with German text of the 2nd work's
4th movement with French and English translations ([4] p.) inserted in
container.
   18  650  0   Symphonies.
   19  655  7   Music. ǂ2 mim
   20  700 1    Burton, Humphrey, ǂd 1931- ǂ4 drt
   21  700 1    Mathis, Edith. ǂ4 voc
   22  700 1    Bernstein, Leonard, ǂd 1931- ǂ4 cnd
   23  700 12   Mahler, Gustav, ǂd 1860-1911. ǂ4 cmp ǂt Symphonies, ǂn no. 1,
ǂr D major.
   24  700 12   Mahler, Gustav, ǂd 1860-1911. ǂ4 cmp ǂt Symphonies, ǂn no. 4,
ǂr G major.
   25  710 2    Unitel Film and Television Productions. ǂ4 prd
   26  710 2    Deutsche Grammaphon (Firm) ǂ4 pbl
   27  710 2    Wiener Philharmoniker. ǂ4 prf
```

Comments

This videorecording is a collection of performances of two independent musical works by one composer. Since each of the performances is a moving image work of mixed responsibility which would be entered under its title, AACR2 21.7B1 is applied, and entry is under the collective title. Some catalogers would prefer to enter this collection under the composer.

The title of this videorecording, being also the collective title of the musical works

performed, is transcribed according to AACR2 5.1B1, 6.1B1, their LCRIs, and MCD 5.1B1. The statements of responsibility are transcribed according to AACR2 7.1F1 and its LCRI. The composer is considered to have a "major role" in the context of rule 7.1F1, and the statement of responsibility relating to him is accordingly transcribed in area one.

A subject heading is assigned for the musical genre represented on the video-recording according to SCM:SH instruction sheet H 1160. Added entries are made according to AACR2 21.29 and 21.30. Both the provisions for sound recordings and audiovisual materials in LCRI 21.29D are applied, as recommended in this manual. Analytical added entries are made according to the provisions for analysis of sound recordings in LCRI 21.7B. The analytical added entries are constructed according to AACR2 21.30M and its LCRI, which prescribes the use of uniform titles, necessitating reference to AACR2 Chapter 25, related LCRIs, and MCDs.

EXAMPLE 40

```
  Type:      g          Bib lvl: m          Source:    d        Lang:  N/A
  Type mat: v           Enc lvl: I          Govt pub:           Ctry:  fr
  Int lvl:   e          Mod rec:            Tech:      l        Leng:  005
  Desc:      a          Accomp:             Dat tp:    q        Dates: 1980,1989
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd b ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     M32 ǂb .C56 op. 34, no. 1, 1980z
    4  049     XXXX
    5  245 00  Valse brillante ǂh [videorecording] / ǂc by Chopin ; a
production of Compagnie des grands artistes internationaux ; directed by Max
Ophuls.
    6  260     [United States] : ǂb Balzac Video ; ǂa [Indianapolis, IN : ǂb
Distributed by German Language Video Center, ǂc 198-?]
    7  300     1 videocassette (5 min.) : ǂb sd., b&w ; ǂc 1/2 in.
    8  511 0   Alexander Brailowski, piano.
    9  508     Cinematography, Granz Planer.
   10  500     Originally issued as a motion picture in 1936.
   11  538     VHS.
   12  520     The performer is seen from a variety of angles and distances
while performing on a large dais. "Valse brillante, in which Alexander
Brailowski plays Chopin, was one of two classical 'soundies' Ophuls made in
Paris."--Container.
   13  501     With: Max Ophuls' Liebelei.
   14  650  0  Waltzes (Piano)
   15  655  7  Music shorts. ǂ2 mim
   16  700 1   Ophuls, Max, ǂd 1902-1957. ǂ4 drt
   17  700 1   Brailowski, Alexander. ǂ4 itr
   18  700 12  Chopin, Frédéric, ǂd 1810-1849. ǂ4 cmp ǂt Waltzes, ǂm piano,
ǂn op. 34. ǂn No. 1.
   19  710 2   Compagnie des grands artistes internationaux. ǂ4 prd
   20  710 2   Balzac Video. ǂ4 pbl
   21  710 2   German Language Video Center. ǂ4 dst
```

Comments

This videorecording presents a performance of a single concert work. It is a moving image work of mixed responsibility, and entry is under title. Some catalogers might prefer to enter this videorecording under composer. The title of the videorecording, being also the title of the musical work performed, is transcribed according to AACR2 5.1B1 and its LCRI, as recommended in this manual. The statement of responsibility, "by Chopin," is transcribed according to AACR2 7.1F1, since he is considered to have a "major role" according to guidelines in this manual. LCRI 7.1F1 also allows a degree of judgment on the part of the cataloger in deciding which names to record in the statement of responsibility.

A Library of Congress subject heading for the musical genre is assigned as it would be for the printed notation of the work or for a sound recording of the performance according to SCM:SH instruction sheet H 1160. The MIM genre term in this case

provides specific access to a film genre which is not available in LCSH. Added entries for Ophuls, Brailowsky, the producer, the publisher, and the distributor are made according to AACR2 21.29D and its LCRI. The analytical added entry for Chopin's musical work is made according to 21.30M and its LCRI.

EXAMPLE 41

```
  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  enk
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  092
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1988,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd m ǂe b ǂf a ǂg h ǂh o ǂi s
    3  041 0   englat ǂg eng
    4  090     M2010 ǂb .B838 op.66, 1988
    5  049     XXXX
    6  245 00  War requiem ǂh [videorecording] / ǂc Anglo International Films
Limited for the BBC in association with Liberty Film Sales present ; a Derek
Jarman film ; produced by Don Boyd ; written and directed by Derek Jarman.
    7  260     New York, N.Y. : ǂb Mystic Fire Video, ǂc c1988.
    8  300     1 videocassette (92 min.) : ǂb sd., col. with b&w sequences ;
ǂc 1/2 in.
    9  500     A cinematic visual evocation of the horrors of war with
Benjamin Britten's oratorio, War requiem, as sound track.
   10  546     English and Latin words from poems by Wilfred Owen and Missa
pro defunctis.
   11  511 1   Nathaniel Parker, Tilda Swinton, Owen Teale, Laurence Olivier,
Sean Bean, Patricia Hayes, Nigel Terry.
   12  508     Executive producer, John Kelleher ; photography, Richard
Greatrex ; production designer, Lucy Morahan ; editor, Rick Elgood ; video
editor, John Maybury ; music composed and conducted by Benjamin Britten ;
Galina Vishnevskaya, soprano ; Peter Pears, tenor ; Dietrich Fischer-
Dieskau, baritone ; The Bach Choir ; Melos Ensemble ; Highgate School Choir ;
London Symphony Orchestra and Chorus.
   13  500     Originally produced as a motion picture in 1988.
   14  500     Music originally issued as sound recording in 1963: Decca: SET
252-253.
   15  538     VHS; high fidelity stereo.
   16  520     The horrors of war and the pacifist sentiments expressed in
Benjamin Britten's War requiem and the poems of Wilfred Owen are evoked in
this visual companion to Britten's oratorio.
   17  650  0  Requiems.
   18  650  0  War films.
   19  650  0  Feature films.
   20  655  7  Music. ǂ2 mim
   21  655  7  Anti-war works. ǂ2 mim
   22  655  7  Features. ǂ2 mim
   23  600 10  Owen, Wilfred, ǂd 1893-1918 ǂx Musical settings.
   24  600 10  Owen, Wilfred, ǂd 1893-1918 ǂx Drama.
   25  700 1   Jarman, Derek, ǂd 1942- ǂ4 drt
   26  700 1   Boyd, Don. ǂ4 pro
   27  700 1   Owen, Wilfred, ǂd 1893-1918. ǂ4 lbt
   28  700 1   Parker, Nathaniel. ǂ4 act
   29  700 1   Swinton, Tilda. ǂ4 act
   30  700 1   Teale, Owen. ǂ4 act
   31  700 1   Olivier, Laurence, ǂd 1907- ǂ4 act
   32  700 1   Britten, Benjamin, ǂd 1913-1976. ǂ4 cnd
   33  700 1   Vishnevskaia, Galina, ǂd 1926- ǂ4 voc
   34  700 1   Pears, Peter, ǂc Sir. ǂ4 voc
   35  700 2   Fischer-Dieskau, Dietrich, ǂd 1925- ǂ4 voc
   36  700 12  Britten, Benjamin, ǂd 1913-1976. ǂ4 cmp ǂt War requiem.
   37  710 2   Anglo International Films Limited. ǂ4 prd
   38  710 2   Mystic Fire Video, Inc. ǂ4 pbl
   39  710 2   Bach Choir (London, England) ǂ4 voc
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```
40  710 2   Melos Ensemble. ǂ4 itr
41  710 2   Highgate School. ǂb Boys' Choir. ǂ4 voc
42  710 2   London Symphony Orchestra. ǂ4 itr
43  710 2   London Symphony Chorus. ǂ4 voc
```

Comments

This videorecording contains a feature film, a moving image work of mixed responsibility, and it is entered under its title. The title of the videorecording, being also the title of the musical work performed, is transcribed according to AACR2 5.1B1 and its LCRI, as recommended in this manual. The statements of responsibility are transcribed according to AACR2 7.1F1 and its LCRI. Since the composer's name does not appear in the chief source in conjunction with the title of the videorecording, it is not transcribed in area one.

None of the performers of the music appears onscreen, so it seems more appropriate to include their names in the credits note (508) so that the 511 note can be reserved for the actors who appear onscreen.

A subject heading is assigned for the musical genre represented on the videorecording according to SCM:SH instruction sheet H 1160, "Pattern Headings: Music Compositions." Subject headings for the film genres are assigned according to instruction sheet H 2230, "Visual Materials and Non-Music Sound Recordings."

Added entries are made according to AACR2 21.29 and 21.30. Both the provisions for sound recordings and audiovisual materials in LCRI 21.29D are applied, as recommended in this manual.

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EXAMPLE 42

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  Type:     g        Bib lvl: m        Source:   d       Lang:  eng
  Type mat: v        Enc lvl: I        Govt pub:         Ctry:  vau
  Int lvl:  g        Mod rec:          Tech:     l       Leng:  045
  Desc:     a        Accomp:           Dat tp:   s       Dates: 1989,
    1  040     XXX ǂc XXX
    2  007     v ǂb f ǂd c ǂe b ǂf a ǂg h ǂh o ǂi u
    3  090     MT1 ǂb .Y68 1989
    4  092     780.7 ǂb .L37y
    5  049     XXXX
    6  245 00  You make the difference ǂh [videorecording] / ǂc Tim
Lautzenheiser ; produced by the Music Educators National Conference.
    7  260     Reston, VA : ǂb Music Educators National Conference, ǂc c1989.
    8  300     1 videocassette (45 min.) : ǂb sd., col. ; ǂc 1/2 in.
    9  511 0   Tim Lautzenheiser, lecturer.
   10  508     Camera, Steve Davitt, Gary DeMoss.
   11  538     VHS.
   12  520     In this clinic on motivation, taped live at a music educators'
conference, the speaker tells the educators about the opportunity they have
to make a difference in a young person's life. He argues that "the arts are
fundamental--reading, writing, and arithmetic are the extension of what you
learn about yourself as a human being."
   13  650  0  Music ǂx Instruction and study.
   14  655  7  Addresses. ǂ2 mim
   15  655  7  Educational/cultural works. ǂ2 mim
   16  700 1   Lautzenheiser, Tim.
   17  710 2   Music Educators National Conference (U.S.)
```

Comments

This publication is a routine recording of a lecture where the lecturer very clearly bears the predominant responsibility for the intellectual content of the moving image work. However, since the chief source names the cameramen and an organization as the producer, we consider it to be a moving image work of mixed responsibility and enter it under title. Some catalogers would prefer to enter this videorecording under Lautzenheiser.

An added entry is made for Lautzenheiser and the publisher of the videorecording according to LCRI 21.29D, "Audiovisual Materials."

APPENDIX B

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LIST OF EXAMPLES

1. **AC/DC.** *Who Made Who.* (Music videos; OCLC MARC format) . . . . . p. 27
2. ***Amadeus.*** (Feature film; RLIN MARC format) . . . . . p. 29
3. ***Beethoven and the Sonata Form.*** (Lecture recital; OCLC MARC format) . . . . . p. 31
4. ***The Best of Spike Jones.*** (Television programs; OCLC MARC format) . p. 32
5. ***Blacks, Blues, Black.*** (Historical narrative; OCLC MARC format) . . . . p. 33
6. ***La Bohème.*** (Opera performance; OCLC MARC format) . . . . . p. 34
7. **Braxton, Toni.** *The Hit Video Collection.* (Music videos; OCLC MARC format) . . . . . p. 36
8. ***Bruce Springsteen in Concert.*** (Concert performance; television program; OCLC MARC format) . . . . . p. 38
9. ***A Chorus Line.*** (Feature film; musical; RLIN MARC format) . . . . . p. 40
10. ***Composer's Symposium, March 25-28, 1990.*** (Conference; OCLC MARC format) . . . . . p. 42
11. ***A Conversation with Mike Seeger.*** (Interview; OCLC MARC format) . . p. 43
12. ***Dance Theatre of Harlem.*** (Modern dance performances; OCLC MARC format) . . . . . p. 44
13. ***The Divine Liturgy of the Armenian Church.*** (Documentary/ religious service; OCLC MARC format) . . . . . p. 46
14. ***Ecstatic Circle.*** (Documentary: religious rituals, musical performances, dance, etc.; OCLC MARC format) . . . . . p. 48
15. ***Felix Mendelssohn, Op. 54, Variations Sérieuses.*** (Master class; OCLC MARC format) . . . . . p. 50
16. ***Flautist at 50.*** (Documentary; interview; OCLC MARC format) . . . . . p. 52
17. ***From Mao to Mozart.*** (Documentary; OCLC MARC format) . . . . . p. 53
18. ***The Glyndebourne Festival Production of Don Giovanni.*** (Opera performance; OCLC MARC format) . . . . . p. 55
19. ***The Golden Age.*** (Historical narrative with musical performances; OCLC MARC format) . . . . . p. 57
20. ***A Good Dissonance Like a Man.*** (Biographical docudrama; RLIN MARC format) . . . . . p. 59

21. ***Guitarra.*** (Historical narrative with musical performances; OCLC MARC format) . . . . . p. 61

22. ***L'Histoire du Soldat. Symphony of Psalms.*** (Ballet performances; OCLC MARC format) . . . . . p. 63

23. ***Hymn of the Nations.*** (Studio performances; OCLC MARC format) . . . p. 65

24. ***Leonard Bernstein at Harvard.*** (Lectures; RLIN MARC format) . . . . . p. 67

25. ***Mademoiselle.*** (Biographical documentary; OCLC MARC format) . . . . p. 69

26. ***Martha Graham in Performance.*** (Modern dance performances; RLIN MARC format) . . . . . p. 70

27. ***Mastering Piano Technique.*** (Instructional video; OCLC MARC format) p. 72

28. ***A Midsummer Night's Dream.*** (Feature film; OCLC MARC format) . . p. 74

29. ***Overture to Euryanthe.*** By Carl Maria von Weber. *Symphony no. 1 in C minor, op. 68.* By Johannes Brahms. (Concert performances; OCLC MARC format) . . . . . p. 76

30. ***Pavarotti at Juilliard.*** (Master class; RLIN MARC format) . . . . . p. 78

31. ***Piano Concertos.*** By Grieg, Chopin, Saint-Saëns. (Concert performances; OCLC MARC format) . . . . . p. 80

32. ***The Plow that Broke the Plains.*** (Documentary; OCLC MARC format) p. 82

33. **Polisar, Barry Louis.** *The Songs of Barry Louis Polisar.* (Performances; OCLC MARC format) . . . . . p. 83

34. ***Rap, Race & Equality.*** (Documentary; interviews; OCLC MARC format) p. 84

35. ***Recital, Paul Coletti, 1993 June 25, Pick-Staiger Concert Hall, Northwestern University.*** (Recital performances; OCLC MARC format) . . . . . p. 85

36. ***Song of the Sephardi.*** (Documentary; OCLC MARC format) . . . . . p. 87

37. ***Sunny Side of Life.*** (Documentary; OCLC MARC format) . . . . . p. 88

38. ***Swan Lake.*** (Ballet performance; OCLC MARC format) . . . . . p. 90

39. ***Symphonies Nos. 1 & 4.*** By Gustav Mahler. (Concert performances; OCLC MARC format) . . . . . p. 91

40. ***Valse Brillante.*** By Chopin. (Performance; OCLC MARC format) . . . . p. 93

41. ***War Requiem.*** (Feature film; performance; OCLC MARC format) . . . . p. 95

42. ***You Make the Difference.*** (Lecture; OCLC MARC format) . . . . . p. 97

RULE INDEX

AACR2

4.1B2, Ex. 35
5.1B1, 2; Ex. 6, 23, 39-40
5.1B2, 2
5.1D1, 2
5.1E1, 2
6.1B1, Ex. 39
6.1F1, 2; Ex. 1, 7
6.7B6, 2; Ex. 5-6, 8, 15-16, 19, 21, 23, 37-38
7.1, Ex. 2
7.1F, Ex. 1
7.1F1, 2; Ex. 6; 38-41
7.1G1, Ex. 22, 29
7.7B, 25
7.7B6, Ex. 6, 38
7.7B10f, 25
21.1A, 11
21.1A2, Ex. 27
21.1B2, 4-5, 7, 8, 12; Ex. 1
21.1B2d, 12; Ex. 10
21.1B2e, 6, 10; Ex. 1
21.1C1a, 4
21.4A, 11, 12; Ex. 27
21.4A1, 5, 6, 7; Ex. 7, 33
21.4B, 5
21.4B1, 4, 6, 7, 12; Ex. 1
21.5, 12
21.6, 4-5, 11, 12
21.6B1, 5
21.6C1, 5; Ex. 1, 7
21.7, 7, 11, Ex. 4
21.7B, Ex. 12, 23
21.7B1, Ex. 4, 8, 24, 26, 31, 35, 39
21.7C1, Ex. 22, 29
21.9, 4
21.11A, 4
21.18C1, 6
21.23, ix
21.23C, Ex. 7
21.23C1, 7
21.23D1, 7
21.24A, Ex. 27
21.25, 8; Ex. 11
21.29, 13; Ex. 1, 6-8, 22, 39, 41
21.29D, Ex. 23, 28, 35, 40
21.30, 13; Ex. 1, 6-8, 22, 39, 41
21.30E, Ex. 35
21.30J, Ex. 17, 21, 23, 25
21.30M, 6, 13; Ex. 1, 3, 7, 9, 17, 19, 35, 39-40
21.39, Ex. 13
25.1A, Ex. 2
25.3A, Ex. 1
25.7, 14
25.27A, Ex. 1, 7

LCRIs

2.7B7, Ex. 8
5.1B1, 2; Ex. 6, 23, 39-41
6.1B1, Ex. 39
7.1F1, 2; Ex. 1, 6-7, 38-41
7.1G1, Ex. 22, 29
13.3, 12

21.1B2, Ex. 1
21.1C, 4-5
21.7B, 13; Ex. 1, 7, 12, 31, 35, 39
21.7C, 13
21.23, 13; Ex. 6, 22

21.23C, 5, 7, 10, 12; Ex. 7-8
21.29, 13
21.29D, 13; Ex. 1, 6-8, 17, 21-23, 25, 35, 39-42
21.30E, 13; Ex. 35
21.30J, Ex. 17, 21, 23, 25, 29
21.30L, 25
21.30M, 6, 13; Ex. 9, 17, 19, 35, 39-40
25.5B, 12, 13; Ex. 2, 7-8, 12, 22, 26
25.34B, 14
25.34C, 14

MCDs

5.1B1, 2; Ex. 39
6.7B6, 2; Ex. 5-6, 15, 19, 21, 23, 37-38
21.30J, Ex. 29

TOPICAL INDEX

Added entries, 13-14
Archival Moving Image Materials: A Cataloging Manual (AMIM), Ex. 8
Author, entry under, Ex. 33

Ballets, 6; Ex. 38. *See also* Choreographic works
Biographical works, 9; Ex. 20, 25. *See also* Documentaries; Interviews; Motion pictures

Ceremonies, *see* Ethnographic materials
Choice of entry, xi, 3-13. *See also* Author; Collective title; Corporate name; Performing group; Principal performer; Title
Choreographic works, 13; Ex. 12, 22, 26. *See also* Ballets
Classification, 21-23
Collections, 5, 7-8, 11, 12, 13-14; Ex. 1, 4, 7-8, 10, 12, 22-24, 26, 29, 31, 33, 35, 39
Collective title, entry under, Ex. 4, 8, 12, 23-24, 26, 31, 35, 39. *See also* Title, entry under
Concert performances, 6; Ex. 8, 23, 29, 31, 33, 39-40. *See also* Collections; Recital performances
Conferences proceedings, 12; Ex. 10
Corporate authorship, works of, Ex. 1, 10
Corporate name, entry under, Ex. 1, 10

Documentaries, 5, 8-9, 12; Ex. 13-14, 16-17, 25, 32, 34, 36-37. *See also* Biographical works; Ethnographic materials; Motion pictures
Dramatic musical works, *see* Ballets; Musicals; Operas

Ethnographic materials, 12, 19-20; Ex. 5, 13-14, 34, 36-37. *See also* Collections; Documentaries; Instructional materials; Interviews

Feature films, *see* Motion pictures
The FIAF Cataloguing Rules for Film Archives, Ex. 8
Films, *see* Motion pictures
Form headings and subdivisions, *see* Subject headings

Genre headings, *see* Subject headings
Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc. (GSAFD), 19; Ex. 18

Instructional materials, 10-12; Ex. 5, 19, 21, 27. *See also* Conference proceedings; Ethnographic materials; Lecture recitals; Lectures; Master classes
Interviews, 8, 12; Ex. 11, 16, 34. *See also* Biographical works; Ethnographic materials

Lecture recitals, 11; Ex. 3
Lectures, 10-11; Ex. 24, 42
Library of Congress Subject Headings (LCSH), 16, 17-18, 19. *See also* examples under Subject headings

MTV, 8, 10
Master classes, 5, 11; Ex. 15, 30
Mixed responsibility, works of, Ex. 2-6, 8-9, 11-17, 19-32, 34-42
"Motion picture," as parenthetical qualifier, Ex. 2
Motion pictures, 2, 9; Ex. 2, 9, 28, 32, 41
Moving Image Materials: Genre Terms (MIM), 18; Ex. 1, 15, 40. *See also* examples under Subject headings
Musicals, 6; Ex. 9
Music videos, 4-5, 7-8, 10, 13; Ex. 1, 7-8

Operas, 2, 6; Ex. 6, 18

Parenthetical qualifiers, Ex. 2
Performing group, entry under, Ex. 1
Personal authorship, works of, Ex. 7, 33
Principal performer, entry under, Ex. 7, 33

Responsibility, *see* Corporate authorship; Mixed responsibility; Personal authorship
Recital performances, 5, 6; Ex. 35. *See also* Collections; Concert performances
Rituals, *see* Ethnographic materials

Staged musical works, *see* Ballets; Choreographic works; Musicals; Operas
Subject Cataloging Manual: Subject Headings (SCM:SH), 17-18
H 160: Ex. 14
H 1110: 18
H 1160: 18; Ex. 13, 23, 35, 39-41
H 1330: Ex. 20, 25
H 1678: Ex. 11, 16, 34
H 1916.5: Ex. 1, 7, 37
H 1917: 19; Ex. 5, 13-14, 34, 36-37
H 2230: 18; Ex. 2-3, 9, 20, 41
Subject access, 15-20

Subject headings
"Ballets," 19
"Biographical films," Ex. 25
"Concerts," Ex. 8
"Drama," 18; Ex. 18
"Film adaptations," Ex. 28
"Film and video adaptations," Ex. 28
"Folk dancing, Turkish," Ex. 14
"Music," Ex. 10
"Musical films," Ex. 6, 18
"Musicals," 19
"Operas," 19; Ex. 6, 18
"Television programs," Ex. 8

Television programs, 12-13; Ex. 4, 8
Title, entry under, Ex. 2-3, 5-6, 9, 11, 13-17, 19-22, 25, 27-30, 32, 34, 36-38, 40-42. *See also* Collective title, entry under

USMARC fields
006: 25; Ex. 29, 31, 35
008: Ex. 29
045: 25
047: Ex. 29, 35
048: Ex. 29
246: 26
505: 2, 25; Ex. 17, 30
508: 2; Ex. 38, 41
511: 2; Ex. 5-6, 8, 16-17, 19, 21, 23, 37-38
538: 25
650: 18
653: Ex. 14
655: 18; Ex. 1, 18
690: Ex. 14, 18
740: 26; Ex. 1, 7
760-787: Ex. 27

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